

Illustrations by W. Parker Johnson

Let us be on our way together——

EXPERIENCES *in* THOUGHT *and* EXPRESSION

By

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*To
the many young people with whom the author has dis-
cussed the problems of thinking, talking, and
writing and to those with whom he hopes
by this means to continue
these discussions
this book is dedicated*

PREFATORY LETTER

FELLOW TEACHER OF ENGLISH:

I am sure of your immediate agreement when I say that no text, whatever its characteristics, can replace an alert, thoughtful, sensitive teacher. Such a teacher uses a text without being used by it—welcomes its assistance but rejects its domination. Furthermore, no method of instruction is inevitably the best one, for diverse teacher and student personalities, backgrounds, interests, and capacities demand flexibility not only of method but also of subject matter, and, indeed, of goals themselves. Therefore, while in this letter I shall implicitly advocate certain attitudes and methods, I shall do so with the sincere request that they be given candid appraisal in the light of each teacher's individual experience and educational philosophy.

Experiences in Thought and Expression has evolved bit by bit over a period of years as its author has taught the English studies and supervised their teaching. However, both in content and organization the book takes selective cognizance not only of many modern courses of study but also of the results of numerous researches and experiments and of such reports as the *Experience Curriculum in English*, submitted by the Commission of the National Council of Teachers of English.

The objectives of the book may be stated as follows:

1. To enable young people clearly to perceive the significant place that language occupies in almost every phase of their lives, thereby removing their language studies from the category of mere scholastic obligations.
2. To foster in students the active desire to employ language effectively as a means of comprehension and ex-

pression, thereby promoting their intellectual, social, and emotional growth.

3. To provide rich and real experiences in language, so that in a normal manner skills may develop in response to felt needs and as a part of lifelike activities.

Since the book has been organized and its materials and methods chosen with these objectives in mind, it is fitting that certain of its means for achieving them be commented upon briefly.

All teachers know that boys and girls are pragmatically minded. Activities and aspects of life which are demonstrably useful and interesting instantly appeal to and stimulate them, while those whose value has to be accepted on faith are distrusted if not openly scorned. For that reason the first chapter of *Experiences in Thought and Expression* seeks a satisfying answer to this question: Are the time and effort devoted to the study of the English language profitably spent? Carrying the inquiry a step further, the second chapter inspects language to determine what it is and to discover its manifold kinds and uses. A spirit of comradeship in a useful and interesting enterprise permeates the book. Thus the student is inducted into both individual and co-operative activities instead of being asked to perform tasks foisted upon him from without. In short, he becomes a participant in a worthy project in which he is of importance equal to that of the other chief participants—his teacher and his book—and hence is helped to recognize both the utility and potential interest of his work.

The inductive method is employed both in the development of the pupil's composition attitudes and in his acquisition of linguistic skills. The inductive approach stimulates reflective thinking, since it requires both the solution of problems and the application of solutions to similar problems. Thinking *toward* a solution and then thinking *from* it is a lastingly educative process.

Three related types of problems—group, oral, and written

—enable the pupil to arrive at conclusions and to employ these conclusions in his own oral and written expression. The *group problems*, although certain phases of them require writing and individual oral discourse, are, in the main, designed to promote an informal but purposive give-and-take among the members of the class. The *oral problems* require talks of a more formal kind. In connection with these talks, however, both group discussion and individual writing are often necessary. Written composition of one kind or another is the principal activity stimulated by the *written problems*; but here again conversation and more extended oral presentation play contributive roles. Thus, while each type of problem has its particular element of emphasis, all three types are intimately interrelated. Some of the problems, especially those in the first six chapters, consist of units of activity to which periods of from two to three weeks may be devoted and to which the class may return now and again when need or desire is felt for the same variety of activity.

The early chapters of *Experiences in Thought and Expression* are devoted to talking and writing as *wholes*—as total processes and products. In this work, students actually speak and write instead of studying structural matters. In other words, they *do* rather than *talk about* doing. Proceeding from language wholes to language parts—as is the plan in this book—achieves three essential ends: It stimulates the employment of language in a lifelike manner; it exhibits to the teacher those student needs, interests, and capacities upon which fruitful education must be founded; and it helps establish the fact that the effectiveness of the whole depends in no small degree upon the excellence of the parts. Once this fact has been established, students will enter meaningfully and profitably into a study of the parts—words, sentences, and paragraphs—and will become thoughtfully concerned with the elements of structure and the needful phases of usage.

Pursuant to this hypothesis, *Experiences in Thought and*

Expression gradually introduces a study of the fundamentals into the activities in speech and writing. However, the intensive treatment of these fundamentals is delayed until the need for such intensive work has become manifest to the students and their teacher. In this manner cumulativeness of learning is achieved and yet each section of the book preserves its unified identity.

Although it is suggested that the first two chapters of *Experiences in Thought and Expression* be employed at the beginning of the course, the organization of the book is such that the later chapters may be studied in whatever order will best meet the interests and most insistent needs of particular classes. Moreover, although each chapter consists of a relatively comprehensive treatment of an integrated body of material, it is entirely feasible to select for use at any given time those sections of a chapter whose employment with a specific class would be most profitable. Thus, while the chapters may be studied in numerical order, if that appears to be the wisest procedure, flexibility in the use of the book is virtually unrestricted.¹

In connection with word study, sentence structure, paragraphing, capitalization, punctuation, and functional grammar, ample material is provided for the inculcation of the principles of structure and usage and for any remedial work needed in connection with these principles. In this work, students are asked to write out the materials employed, instead of merely filling blanks and inserting marks. This actual writing will tend to cause students to work with increased care and thoughtfulness. The materials provided will serve admirably, moreover, to diagnose needs and to indicate accomplishment. (Comprehensive grammar tests—both diagnostic and achievement—are embodied in Chapter XII.)

No effort is made in *Experiences in Thought and Expression* to compartmentalize instruction in connection with the

¹ The Appendix offers suggestions for a two-year use of the book.

forms of discourse. The form of discourse one employs—or, rather, the admixture of forms—is determined by the content and purpose of one's speech or writing. A person learns to describe, narrate, explain, or argue by becoming involved in situations requiring these species of activity, not by a formal study of them. That being true, this book provides the stimulative situations and, as a consequence, the student actually *uses* the forms of discourse and views them functionally, not abstractly. He fuses them in a realistic manner in his compositions instead of pigeonholing them scholastically.

Except in regard to plurals, possessives, and irregular verbs, little formal work in spelling is included in *Experiences in Thought and Expression*. Although spelling lessons of a sort are needful throughout life, spelling-book exercises rarely pay adequate dividends beyond the eighth grade. Thereafter spelling activities may well be individual, based upon needs exhibited by the pupil in his writing in all subjects and forming an integral part of his written composition in these subjects.

Most of the illustrative stories, poems, essays, and the like included in this book were produced by my own former high-school pupils as a part of their activities in written composition; other such materials I have prepared expressly for use here. These illustrative materials have been used instead of excerpts from the pens of acknowledged masters to prevent, if possible, the sense of inferiority felt by so many students in the presence of writing of great literary merit. My purpose has not been to lower standards of achievement or to make attainment easy, but, rather, to invite emulation and to stimulate effort—to substitute the attitude of “*I can do something like this*” for that of “*This is altogether beyond me. I won't bother to try.*”

Numerous other topics suggest themselves for comment. However, lest this letter get completely out of hand, I feel constrained to bring it to an abrupt conclusion.

In doing so I wish to express again my sincere gratitude and deep obligation to my friend and colleague, Doctor Wilfred Eberhart, for his generous and thoughtful assistance in the preparation of the manuscript. To Professors Boyd H. Bode, Sidney L. Pressey, and Charles Scott Berry, all of the Ohio State University, I am obligated for their application of philosophic and psychological criteria to certain portions of the manuscript. Likewise to G. Derwood Baker, Principal, South Pasadena Junior High School; Doctor Lou L. LaBrant, University School, the Ohio State University; Doctor Ida A. Jewett, Teachers College, Columbia University; Mrs. Ruth M. Barns, Cooley High School, Detroit; and to many other teachers of English, I acknowledge my indebtedness for helpful criticism and suggestion. My fond thanks are repeated to my former pupils, Eugene Angert, Howard Blossom, Anne Burnett, Mortimer Burroughs, Camilla Collins, Ruth Duhme, Martha Ellis Gellhorn, Mary Agnes Hawkins, Ruth Jenney, Grace Jones, Richard Kline, Emily Lewis, Katherine Barnes Miller, and Katherine Walsh for the permission they have granted me to use certain pieces of their writing.

And finally may I not wish you and your pupils a high degree of success and satisfaction in your use of *Experiences in Thought and Expression*?

Most sincerely yours,

HOWARD FRANCIS SEELY

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CHAPTER I

IN WHICH WE SEE WHY WE STUDY OUR LANGUAGE



OUR study of language, if we enter into it with interest and enthusiasm, is certain to provide us with many fascinating experiences. There is every good reason that we should have these fascinating experiences, for language is, as only a moment's reflection will show us, a truly remarkable possession. So wondrous is it, indeed, that try as we may, we shall have difficulty in naming another human possession which serves us in so many ways and which enables us to do so many things—which, in short, contributes so much to the fullness of our lives.

But there is something curious and contradictory about our attitude toward our language. We more or less take language for granted, as we do the sun that warms us, the air that fills our lungs, and the almost automatic functions of our bodies. We accept these and innumerable other priceless possessions without question and, too often, even without thought about them. They seem to be ours by some sort of divine right. We are born into a world that appears to be almost ready-made for our living, for our growth, and for our happiness. No wonder we take it all rather casually. Probably we should, at least up to a certain point.

However, as we grow from babyhood, and as we make more complete use of what we possess as human beings, we begin to make discoveries that may startle us at first.

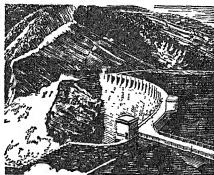
The sun, for example, is a glorious and bountiful friend. Freely it gives us light and heat. But we have had to learn how to co-operate with the sun so that it would serve us most beneficially. Thus man has discovered ways of controlling and directing its rays in order to make them helpful rather than destructive. Moreover, winter comes and so does night. Heat and light are still needed. Coal, in a very real sense a product of the sun's action, answers our need. Burned, it gives us warmth or operates giant motors that transform its energy into light which turns night into day. The sun has done its part; man must do his.



The soil that covers the earth is fruitful. But mankind has had to learn to control and direct this fruitfulness. He does it by clearing the land, by planting, cultivating, and reaping. The products of the soil, too, have to be captured and stored for use during the months when the earth is not fruitful. Moreover, the richness of the soil itself has to be preserved. So we fertilize our fields. The soil, in short, is a friend to man just so long as man is a friend to the soil.

Even the gentle rain, which, as Portia puts it in *The*

Merchant of Venice, "droppeth from heaven upon the place beneath," has to be harnessed by man in order that it may do for him all that he asks of it. Springs, whose parents are the rain and snow, bubble forth and make creeks and rivers. Man dams the rivers. Huge reservoirs are constructed. Great networks of pipes are spread to conduct the captured water to where it is most needed—to our houses and our fields.



So it is, also, with our bodies. As we come to know more and more about them, we almost gasp at their intricacies. But here again we early make the discovery that our bodies, marvelous machines as they are, seldom can be wholly depended upon to perform their functions efficiently without assistance from various sources. Our lives are so complex, we need and wish to do so many things, the demands upon us are so great, that we have to see to it that our bodies are trained for the uses to which we expect to put them.

Likewise we have to foresee, so far as we can, those accidents that may happen to us. If these misfortunes do come upon us, we need to know how to keep them from destroying us utterly. For that reason, even as children we are taught something about our bodies. As we grow, we are helped to develop habits that will aid us to meet the severe demands of our lives. Moreover, large groups of men and women are trained as doctors and nurses. It is their task to attain great skill in caring for us—or, rather, to help us care for ourselves.

Quite likely it would be interesting to inspect other gifts

with which life has provided us. It would be profitable to see even more clearly how necessary it is to employ these gifts in such ways that they will serve us abundantly and richly. Perhaps on some later occasion, when you are talking to your class or when you are writing, you may wish to look into this topic further and to discuss your ideas about it.

But now let us get to the point toward which we have been progressing together. In many ways our gift of language is similar to these other gifts which we have been thinking about.



Almost as soon as we are born we show signs of possessing a very primitive language—a language not greatly different from that of our ancestors hundreds of thousands of years ago. We make curious sounds that perhaps indicate to those about us that we are either content or very much dissatisfied. Our faces screw up in all sorts of ways. Sometimes our parents or our nurses can tell what these noises and faces are all about; sometimes not. Probably all of you who have watched babies have occasionally wondered whether the “funny little things” were laughing or crying—whether they were very happy or whether they were exceedingly distressed about the whole state of affairs.

As time passes, this “expression” language becomes more definite. Signs are added to sounds and “faces.” But even signs are a decidedly unsatisfactory means of communication. If you have ever had the misfortune to lose your

voice and your hearing at the same time, even for a single day, you remember only too well how handicapped you were. You found it very difficult to indicate your wants or to understand what someone else was trying to say to you. You were exceedingly glad when your voice came back, even if it was only a dismal croak at first. After such an unhappy experience you appreciated more than ever before your powers of hearing and speech, and you undoubtedly wondered how people ever did get along without language.

As a matter of fact, they did not get along any too well. The language experience of the race, indeed, very closely parallels that of the child. But it takes the normal child only a few years to do what it has required the human family thousands of centuries to accomplish. The child is born ready, we may say, to inherit the experience of the millions of humans who have gone before him.

But being born ready to inherit is not enough. This is true not only with respect to the sun and the rain and the soil; it is likewise true with respect to language. Something has to be done about all these inheritances of ours if we would have them yield us the most in benefits, uses, and satisfactions. We cannot trust to chance. Chance will do very little in getting coal out of the mines and to our furnaces. Chance will not move water from lakes and rivers to our gardens or drinking cups. Chance cannot take the fruits from the earth and convey them to our kitchens. Nor will chance suddenly and miraculously endow us with the power to use and comprehend language with the exactness, clarity, and effectiveness that life in our time demands.

Therefore, let us be on our way together in the business of grasping this superb language inheritance of ours. Let

us see to it that this generous gift is made to yield us abundant uses and delights.

The work we shall do will consist principally of four closely related kinds:

1. Certain sections of the book—introductions to the various chapters, explanations throughout the chapters, summaries, and the like—are for our careful, thoughtful



reading. Perhaps we shall be asked to study these sections silently and to prepare to discuss them. Perhaps we shall read them aloud in class and then talk them over. No matter what

methods we employ, let us make sure we understand and use the material in the introductory, explanatory, and summarizing sections. The reason is clear: These sections will make the solution of the three kinds of problems (group, oral, and written) much easier, more pleasant, and more profitable.

2. The numerous *group problems* will enable us to converse informally about many important phases of composition. But these group conferences and discussions must have just as careful preparation in advance as our other activities—those which consist of talks or the writing of various kinds of papers. We cannot participate effectively in conversation unless we have carefully thought about the topics which the conversation is to consider. Our preparation, therefore, will consist of the diligent consideration of the problem proposed and often of the making of brief but exact notes to guide us as we take part in the discussion. (Chapter III is devoted to conversation and informal discussion. Perhaps what is said there will be of interest even before the class studies it.)

3. Frequently we shall give individual talks before the class. These talks will sometimes concern various topics of our own choosing. At other times they will deal with phases of composition itself. The name given to these individual talks is *oral problems*. All of us know that we have to make thoughtful preparation before we speak to a group. Let us never neglect to make this preparation. (Chapter IV of *Experiences in Thought and Expression* treats the whole subject of preparing and making talks.)



4. Our fourth major activity will consist of writing. As their name indicates, the *written problems* are those in connection with which we shall write about subjects of interest and importance to us. The purposes of our writing, whatever our subject, will be to express our ideas and to increase our skill in saying what we have to say. Every one of us already knows how necessary it is to *think* both before and as we write, in order that we ourselves may understand clearly the ideas we are attempting to express and at the same time cause our readers to comprehend what we are saying and be affected by it. (Many suggestions as to how to make our writing clear and interesting are discussed and illustrated in Chapters V, VII, and VIII.)



Each of us wishes to use *Experiences in Thought and Expression* as fully as possible. That is an entirely intelligent wish. At the very outset, therefore, let us become acquainted with what the book has to offer. For convenience, we may put our explorations in the form of a problem.

Group Problem 1

A. Turn to the Contents (pages xiii-xvi). Examine these pages carefully. As you do so, you doubtless will come across chapter titles or the headings of subdivisions of chapters that will pique your curiosity. When that happens, turn to the section of the book which concerns the items that have particularly caught your attention. Make note of what these items are and be ready to tell the class briefly what you found.

B. Now thumb through the book from beginning to end, taking all the time you need to acquaint yourself with what is in it. Your attention will probably be drawn to certain statements, to various ideas you may find, and to particular illustrations. Make note of the pages upon which you have paused. Be ready to call these pages to the attention of the class and to tell what you found in them.

C. Go next to the Index. An index, as you know, is that part of a book in which you should be able to discover exactly where to find the particular information you seek. First observe how the Index of this book is organized. Then leaf through the Index, here again taking time enough to turn to pages which deal with some composition principle or method that you may wish to know about. Be ready to tell your classmates to what pages you referred and what you found.

D. By reference to the Index prepare to tell the class where it can get information about each of the items in the list which follows.

1. What thinking is
2. The uses of the apostrophe
3. The meaning of *originality*
4. What a sentence is
5. Slang
6. Why people write
7. What a paragraph is
8. How to punctuate the inside address of a letter
9. The meaning of the word *criticism*
10. The location in the book of the story, "Little Boy Blue"

11. How to write a telegram
12. The qualities of effective conversation
13. How to form the possessive of nouns
14. The uses of the comma
15. Paragraphing conversation
16. How to organize materials for a talk
17. The importance of using exact words
18. Compound sentences
19. When to capitalize the word *east*
20. The responsibilities of the audience during a speech
21. Transitional paragraphs
22. What people write about
23. Developing a paragraph by the use of details
24. Letters of application

Since, as was said a few pages back, we wish to make *Experiences in Thought and Expression* as useful as possible, one fact to bear in mind constantly is this: No matter what chapter the class as a whole happens to be studying, each of us doubtless will often be faced with individual composition problems. When we encounter difficulties of word choice, punctuation, sentence structure, capitalization, grammar—or whatever the difficulties may be—let us refer to that part of the book which may assist in straightening out what is perplexing us. By doing so we shall be using the book in the most profitable manner.

CHAPTER II

IN WHICH WE DISCOVER WHAT LANGUAGE IS AND WHAT ITS CHIEF USES ARE

VARIOUS KINDS OF LANGUAGE



IN THE first part of Chapter I we sought an answer to the following question: Why do we study our language? We came to the conclusion that we study language in order that it may serve us just as fully and pleasantly as possible. The present chapter, as its title indicates, will lead us to do some further investigating. We shall look discerningly at our own lives and the lives of other people in an effort to determine *what language is* and *what its most significant uses are*. Like detectives, we shall search out evidence and then come to conclusions about it.

First, then, let us take an imaginary excursion—an excursion which perhaps may turn out to be not so imaginary after all. The first purpose of this exploration will be to observe language actually in use. The second purpose will be to discover some of the many kinds of language. Finally, we shall see the principal ways in which language—whatever its kind—is employed.

Where shall we go first? It really does not matter.

Well, then, we may as well begin with ourselves on any school-day morning. What is probably our first daily experience with language? From somewhere—it seems off

in the vague distance—we hear a word called. The word may be “Jim” or “Margaret” or “Pete” or “Carol.” It may (indeed, it probably does) take us a moment to understand what all the commotion is about. But we finally realize that the name is not being called just for the amusement of the caller.

That one word, our name, spoken in one way or another means something very definite to us. Said in one way it means, “It’s time to get up.” Spoken differently it means, “Hurry, or you’ll be late for breakfast.” With another emphasis it means, “Out with you, or there’ll be trouble!”



As we tumble out of bed and hurry into our clothes, we perhaps hear a curious but familiar sound in the room next to ours. It is followed by our mother’s hurrying footsteps. Our interest may cause us to investigate. We soon discover that our baby brother has the bedclothes wound around his neck or has caught his leg between the spindles of his crib. His plaintive or angry cry has meaning for his hearers. It means, “Say! Where is everybody? Get me out of this difficulty!” But possibly, when we arrive, we find the youngster quite cheerfully gnawing at a toy or his fist, all the time grinning gleefully or mischievously. In his own fashion he has notified us that he doesn’t care to be left out of the picture and that, as for breakfast, he’s quite ready for his share. We have come upon a primitive variety of language. It really combines sounds, signs, and facial expression. It has meaning only to those who have learned to interpret it.

On our way to school we doubtless shall encounter and make use of other kinds of language. If we are boys, it is altogether possible that we may stand in front of a neighboring house and emit a peculiar and ear-splitting whistle. Such a whistle will penetrate even stone walls and say to someone inside, "Here I am! Let's go." If we are girls, we may knock at a door or ring a bell. Someone inside will get our message: "Come on; let me in" or "Get on your coat; it's late." Here again, sounds or mechanical devices perform certain elementary functions of language.

Down the street we perhaps come upon a man peering intently through an instrument supported on three long legs. We have seen him before and have come to know that he is surveying. As the man peers into the "eye" of his instrument, we note that he makes motions with his hands. Naturally, we look in the direction toward which the man is signaling. We soon find the object of our search—another man. He holds before him a long striped pole attached to which is a colored metal disk. We watch



the two men. In response to the motions of the first one, the assistant with the pole either moves the pole itself or the disk attached to it. Neither worker has uttered a sound that the other could hear. But they have a sign language all their own. Because of their training, this language is intelligible to them.

Arriving at the school grounds, we notice that some of our fellows are there before us, already intent upon one activity or another. Over at this side of the field, some

fifty yards from each other, are two Boy Scouts. Each has two flags, mounted on short handles. One boy holds his flags in a series of positions. He does this rapidly, but with a slight pause at the end of each series of signals. Finally his arms drop to his sides. Almost immediately his friend starts to reply by means of similar use of his pair of flags. Words are being passed from one boy to the other; a conversation is occurring. If we understand the code, we know what is being said.

Over here is a group of football players. One member of the group barks out a short list of numbers. The boys take their positions. The ball is snapped. Those numbers, whether shouted by the quarterback to the players, or spoken quietly in the "huddle," have had very definite meaning to the whole team using them. By these numbers each boy has been assigned a certain task in the next play. In the football situation, however, another element of language comes to our attention. It is this: Each team uses a language (a system of signals) which it understands, but which is not supposed to be intelligible to the opponents. Here we see a kind of language that has two purposes: (1) to give directions to those who comprehend it; (2) to keep someone else in ignorance or even to deceive him.

Do you know other languages that have this double purpose? If so, in a little while you will have an opportunity to tell the class about them. But first let us see whether we have encountered any other types of language on our walk from home to school.

If we live in a city, we very likely have paused for traffic signals, consisting either of automatically controlled lights or of motions made by an officer. Either the light or the officer tells us we may cross an intersection or shall have to

wait a moment. Perhaps near the school are stationed selected pupils who alternately bar our way and that of automobiles by means of red flags attached to long bamboo poles. Of course all along the route we have shouted greetings, or nodded, or waved, or touched our hats to various acquaintances. Likewise, we have conversed with the friend we joined on the way. We have told him¹ of what we have done and thought since yesterday; or perhaps we have made inquiries about certain phases of our school work or concerning various social affairs of the past or future.

What an assortment of types of language we have encountered in these few moments! But even as we stop to reflect on these numerous language experiences we are spoken to again. This time our "speaker" is the gong system in the school building or a bell at a corner of the playground. With a single "bong" it says to us, "Classes begin in two minutes. Step lively!"

Throughout the day we observe language in use, and we ourselves constantly employ it. To be sure, spoken and written words and combinations of words serve most of our many language needs. In all our classes *verbal language* (language that uses words) is our chief means of saying what we have to say. Moreover, it is chiefly by means of verbal language that people and books transport ideas to us. But when we talk, we often accompany our remarks with motions of various parts of our bodies. Our

¹ Do the girls of the class wonder why the masculine pronoun *him* is used instead of *her* in this sentence? The reason is simple. When a pronoun refers to a word of common gender (a word that may be either masculine or feminine, such as *pupil*, *student*, *person*, *candidate*) we use *he*, *his*, and *him*. When *he*, *his*, and *him* are used in this fashion, they are pronouns of common gender, as are, of course, the plural pronouns *we*, *our*, *ours*, *they*, *theirs*, and the like.

eyes, our foreheads, even our postures often help us to convey our meaning. However, unlike the young brother we left in his crib a little while ago, we are seldom content to trust to motions or expressions alone. They are aids—these smiles, these troubled brows, these waving hands, these pointing fingers—but they are *only* aids. By themselves, they cannot meet our language needs except inaccurately and incompletely.

As our school day passes, we come across certain helpful types of sign language, however, as well as other verbal languages. In arithmetic, or algebra, or geometry, we use symbols to stand for words or groups of words. The same is true of science. In the study of French or German or Latin we become acquainted with the verbal languages of other nations. In art work—music, drawing, painting, modeling—we use still different ways of expressing ourselves. All art is a kind of language which we use to pass on to others our ideas and our experiences. If we work in commercial subjects, we gradually learn shorthand, which is a rapid system of recording on paper the sounds of words.

A moment ago we mentioned a few of the aids we use with our spoken language—facial expression, gestures, and other bodily movements. But the most important of all aids to spoken language is our vocal expression: the *manner* in which we say things.

The same words said in different ways mean altogether different things. We noticed that fact in connection with the calling of our name this morning. Let us illustrate a bit further. Take the little word “Oh,” for instance. Said one way (you might try it), it means that the speaker is startled, surprised, caught napping. Said in another fashion, it is a sound of grief or pain; in still another



manner, it indicates doubt or disbelief. Again, the "Oh" may be an expression of anger or contempt.

Or listen to the simple question, "Will you?" According to the way it is said, we may either smile and consent to the request that is implied, or we may dodge and hunt for cover. If someone says "Get out!" to us, we know by the way he says it whether he is ordering us out of his sight or telling us in a slangy fashion that we haven't fooled him a bit. By one's way of saying "I like that," one may mean exactly opposite things. Perhaps you have read Wister's delightful cowboy story, *The Virginian*. If so, you remember the time that the hero said to one of his enemies, "When you call me that, *smile!*"

So far, this imaginary excursion of ours has been a conducted tour. Now, conducted tours are all right to get us started and to get us acquainted with the places and scenes we are going to visit. But all good tours allow time for what is called "Each on his own." During these periods the traveler makes his own plans and goes on expeditions suggested by his own particular interests and inclinations. Let us now do something of that sort.

Oral Problem 1

Select some kind of language, preferably a type not already discussed. Secure all the information you can about this species of language. You may get your information from books or people, or from both. Prepare a talk to be given to

your class in which you describe this language and tell, among other things, where, by whom, and how it is used.

If you can illustrate your talk by drawings of your own, or pictures, or by actually demonstrating the language, you will greatly increase the effectiveness of what you say. By such means you will likewise interest your audience more intensely.

Several suggestions for your talks follow. If you can think of some sort of language not in the following list, so much the better. To prevent monotony, you and your teacher will do well to make plans so that not more than two of you will discuss the same topic.

- The language of a ship's bells
- The language of a ship's whistle
- The language of flags displayed on a ship
- The language of a train's whistle
- The sign language of the conductor of an orchestra
- The language of the bugler in the army
- The sign language of arithmetic
- The language of the catcher of a baseball nine
- The telegraph code
- The language of the deaf and dumb
- The sign language of the dictionary
- The sign language of the surveyor
- Several commonly used hand signals (beckoning, etc.)
- The language used by the manager of a professional baseball team to instruct the pitcher or batter
- The quarterback's language
- The sign language of your science work
- The wigwag language



A cablegram code

The sign language in a radio broadcasting station

The sign language in a motion-picture studio

The sign language of the commander of a squadron of airplanes

The language of gongs in a large department store

The sign language of bombs, lights, and flares used in the army

The sound and sign language of some pet animal

The language of facial expression

Written Problem 1

As you prepared your talk about some kind of language, you gathered various facts and illustrations. You organized these materials so that your audience would understand you and be interested in what you said.

After you spoke to your group, no doubt both your classmates and your teacher asked you questions and pointed out to you the excellent qualities of your discussion. Likewise, they probably indicated ways of improving either the content or form of your talk, or both.

Now, then, put your subject into writing. Make an essay of it. (An essay, you know, is merely a prose discussion of a subject. Generally an essay seeks to explain or illustrate an idea or experience and to give the author's personal attitude toward that idea or experience.) Or perhaps, instead of writing an essay, you can weave your material into a story. Maybe, even, your ideas can be turned into a poem.

In your written discussion (essay, story, or poem), do all you can to improve upon the oral presentation of your material, profiting as fully as possible from the suggestions made by your teacher and your fellow pupils.

Group Problem 2

Since language is so significant in our lives, would it not be interesting and valuable to retain the written discussions about the kinds of language? If the results of this study have been worth while, you may well assemble them into a book to be entitled *The Kinds of Language*.

After the papers have been read by the teacher and you have corrected them and made improvements wherever possible, a number of committees may be appointed to prepare the book. One committee will select the material to be included. It will choose the best essays, stories, and poems. Another committee will organize the book, prepare a table of contents, and so on. Still another committee may write a "Foreword," describing the process of the study. Pupils skillful in typing may copy the manuscripts. Pupils who draw or paint will provide illustrations. A "publishing" committee will put the table of contents, foreword, manuscripts, and illustrations together and bind them in the fashion the class decides upon.

There are various uses for the results of this study. You may wish occasionally to refer to the facts contained in the book you have made. You can put on an assembly program dealing with the kinds of language. Your book may form a part of school exhibits you are called upon to make every now and then. Indeed, it may be good enough to deserve a place on your library shelves.

USES WE MAKE OF LANGUAGE

In the study we have just completed, we have done two things in particular: (1) We have watched language in operation and have discovered many of the kinds of language. (2) We ourselves have employed language in a number of ways and for a number of purposes.

It is to be hoped that we know much more about language than we did before. Probably, too, since we know more about it, we are thinking more clearly concerning it and are using it more competently.

Group Problem 3

Let us attempt, as a result of our increased knowledge about language, to formulate a statement of just what it is. To help us make this definition of language, we may consider the following questions. Think over these questions before the

class meets, so that you can really contribute helpful answers. It would be well to jot down some ideas on paper.

1. When we use language—no matter what kind it is—what are we trying to do? That is, what is the speaker or the writer or the user of signs doing?
2. What is the opposite side of the picture? That is, what is the listener, reader, or observer of signs doing?
3. Show the class wherein verbal language is superior to signs, facial expression, and mere sounds.
4. Point out certain situations in which various kinds of sign language are necessary or more efficient than verbal language.
5. Show in what important ways signs, facial expression, movements of the body, and voice inflection may materially assist verbal language.

As a result of the discussion of the foregoing topics, perhaps we have said something like the following about language: Language has two very obvious uses. (1) By means of language we *convey* to others facts about our needs, our desires, our feelings, our experiences, and our ideas. (2) By means of language we *receive* from others facts about their needs, desires, feelings, experiences, and ideas.

We have discovered that language is a kind of transportation system—probably the most important transportation system that human beings possess, for it is by means of language that we express ourselves and understand others. Without ways of doing these two things, civilized life would be almost impossible, would it not?

If we turn our attention to the kind of language we use most of the time—verbal language—we see at once that we employ it chiefly in two ways: We *speak* and we *write*. It will be interesting to give a moment's thought to these two ways of using words and groups of words.

Group Problem 4

A. Make as complete a list as you can of specific situations in which speech is the most useful means of conveying ideas and experiences to someone else. (The easiest and most interesting way to prepare this list will be for you to make note of as many situations as possible in which you yourself employ spoken language. Another way will consist of noting the situations in which your parents, your teachers, and your friends and acquaintances use speech.)

B. Make a similar list of situations in which it is necessary to use written language. In preparing the list follow the suggestion in *A.*

C. Why do we sometimes find it wise to use writing when it would seem at first glance that speech would serve? For example: Why do we often write a letter to a person in our own city to whom we might talk either face to face or over the telephone? Why do we sign contracts instead of making agreements by word of mouth? Why do we make written notes of our experiments in science instead of merely trying to remember results? Why does a merchant often confirm by letter an order he has given to a salesman? Think of other situations of this sort that will help illustrate your answer to the first question in this paragraph.

Written Problem 2

Write a brief essay in which you describe and discuss the three or four most frequent and important kinds of speech situations and the two or three most significant writing situations in your own life at school, at home, or among your friends and acquaintances. The more illustrations you can give of these language situations, the more interesting and effective your essay will be.

Group Problem 5

Your teacher will read the essays written in connection with the preceding problem, offer suggestions for making them better, and return them to you. You will improve them as much as you can.

Then it may be interesting for committees of pupils to look through these papers and make a composite list of the ways in which high-school pupils employ spoken and written language. These committees will combine all the lists into one which will contain the different speech and writing requirements of high-school pupils, or at least of the pupils in your class.

This composite list may be filed for later reference and for additions which may be discovered as you continue your work.

As the result of our work concerning the part that language plays in our lives, we have seen that we use words and groups of words for two very obvious purposes: (1) We write and speak in order *to communicate with others*. (2) We use language, especially written language, in order *to make or leave records* either for our own information or the information of others, or both.

Have we observed still another function of language during this investigation? If we have done so, we really have been thinking clearly. Doubtless this third function of language is the most important of all, although it is not so easy to discover as were the first two. Also it is much more difficult to describe and talk about. However, we may state this third function of language as follows: (3) *Language is the chief tool we use in thinking.*

HOW WE USE LANGUAGE IN THINKING AND WHAT THINKING IS

So that we may be sure we understand this third use and purpose of language, let us ask ourselves two questions: (1) *Just how do we use language when we think?* (2) *What is thinking?*

You have often seen a person's lips moving slightly when he was not talking to anyone, haven't you? Occasionally, too, you may have heard a person actually mumbling

something not intended for anyone's ears. In all likelihood each of us has now and then (perhaps without knowing it) moved his lips silently, or actually whispered, without wishing or expecting to be heard. If someone observes us doing either of these things, he is apt to ask, "What are you doing, anyhow?" As soon as we are "awakened from our thoughts" we answer, "Oh, I was just thinking." We might even more accurately have said, "Oh, I was having a little conversation with myself." But that seems to sound a bit silly; so we make the other reply.

Now, as a matter of fact, we *are* talking to and with ourselves, when we are thinking. What do we talk about? Many things! For example: Something has been said to us that we do not understand or that has seemed incorrect or unjust. We recall the individual who said it and the circumstances under which it was said. We are annoyed or perhaps really worried. As a result, we try to interpret the speaker's meaning or to see wherein he was right or wrong. Mind you, the person is not with us now, and the act itself is in the past. In place of the person is his name or a mental picture of him. In place of his act or remark are memories of what he said and how he looked and acted when he spoke to us. In our reflections, we use words to help us understand what was meant, and to aid us in deciding what to do about it.

Another illustration: During our next vacation we expect to make a trip. The trip is in the future and we are sitting in our living room at home. Not one of the places we expect to visit is present. Our equipment is not yet secured. Nor is our means of transportation decided upon. Many things have to be considered: how long a time we shall have; who is going with us; and how much money we can afford to spend. What do we do? We plan.



We *talk to ourselves*, indeed, about various possibilities, about the several solutions of the many problems which face us in connection with the trip. We weigh one possible trip against another in view of the time of year, our budget, and our interests. Innumerable other questions arise. We attempt to settle each one by talking about it with ourselves and quite likely with others. The tool we use in forming our plans and deciding the questions relating to them is language.

A third example: In our school work we are constantly asked to consider various problems. Some of these problems relate to history, some to science, some to government, some to vocations, some to health. None of these problems are physically present in our classrooms. But we consider them just the same. We analyze them; we seek to understand them; we attempt to come to conclusions about them. We cannot touch them with our hands, or see them with our eyes, or hear them with our ears, or taste them, or smell them. In short, they are not *things* that we can manipulate. They are *ideas* and *beliefs* and *questions*. But they are just as real as things. How do we deal with them? You already know the answer. We deal with them by means of language.

In many of the poems, stories, and plays that you have been reading in or out of school you have come upon characters who talk to themselves, either silently or aloud. They are thinking. They are trying to understand situations or attempting to solve the problems with which they are faced. If you have read Stevenson's story, "Markheim," you will remember that most of this exciting story consists of the chief character's conversation with himself. Some day you will probably read Shakespeare's play, *Macbeth*. In it is a speech beginning:

If it were done when 'tis done, then 'twere well
It were done quickly:

In that speech Macbeth is thinking aloud. He is trying to decide whether to kill King Duncan. Much of O'Neill's play, *The Emperor Jones*, consists of the title character's thoughts, expressed aloud. Shakespeare's *Hamlet*, like most of his other plays, contains many soliloquies, in each of which a character thinks by talking to himself. You can doubtless supply numerous other illustrations of this sort from literature. They demonstrate the fact that language is a means of thinking through a question or a difficulty.

It would be interesting to present many other examples like those we have discussed. But that is not necessary. We are ready now to answer the first question we asked a moment ago. That question is: *Just how do we use language when we think?* This is our answer: *We use language to deal with things in their absence.* Language is the chief means we employ for interpreting and understanding our experiences, ideas, and feelings. Language is one of the principal means we possess for solving our problems.

You remember that our second question was this: *What is thinking?* As we have discussed the part that language plays in thinking, we have very nearly answered our second question also, have we not? But nevertheless it will be well for us to examine the act of thinking somewhat more sharply than we have so far.

When we think, *really think*, we do a number of things. The most essential are the following:

1. We secure the information we need and strive to find its exact meaning. We ask the question, "What do the facts we have signify?"

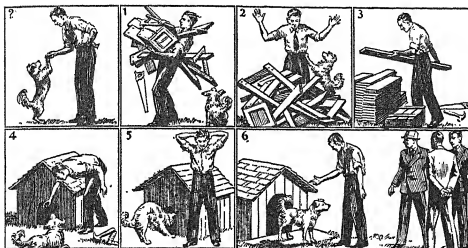
2. We attempt to discover which of two or more facts or groups of facts is the more reliable or important in connection with a problem we are attempting to solve. In other words, when we think, we weigh the facts we have secured; we judge them. It is this activity that is portrayed when Justice is pictured with a scale, a balancing machine, trying to determine which side of a question weighs more.

3. The material—the facts, the information—not only has to be gathered and weighed, but it has to be organized so that it will be most helpful and effective in our process of thinking.

4. On the basis of the material we have assembled, weighed, and organized, we seek to come to a conclusion. But we must be careful here. We must endeavor not to fall into the error of making snap judgments.

5. Having come to a conclusion, we must test it. We test our conclusions by experimenting with them to see whether they are good ones. We try to see in advance just where they will take us.

6. Moreover, we must be ready to revise our conclusions whenever we discover new evidence that bears upon our



problem. Furthermore, we must welcome this new evidence. It is only the stubborn, self-satisfied, "bullheaded" person who takes the stupid position which causes him to say: "I've made up my mind. Nothing will make me change it!" Such a person is not a thinker.

Now let us summarize the steps in the act of thinking so that we can take in the whole process at a glance.

When we are faced with a problem that demands a solution, we are required to think. When we think: (1) We gather material that bears upon all sides of the problem. (2) We carefully examine this material to discover its meaning and significance. (3) We organize our material so that it is most useful. (4) We arrive at a solution of our problem (perhaps only a temporary one) based upon the evidence we have collected and used. (5) We test our solution by experimenting with it and by trying to see where it will lead us. (6) We keep ourselves constantly alert to observe new facts that may relate to our problem and to our solution of it. In view of these new facts we may find it either desirable or necessary to revise our solution.

Seldom do we employ all these steps in exactly the order

they are listed here. Somewhere in the act of thinking, however, each of the steps plays its part.

We are ready now to restate the three principal uses of language. *Language is our chief tool for communicating, for recording, and for thinking.*

Group Problem 6

We have been discussing three closely related subjects: (1) the uses of language; (2) the part language plays in thinking; (3) what thinking is. Now let us review what we have been doing.

Prepare thoughtful answers for each of the following questions. Jot down your answers on a piece of paper so that you can present them to the class quickly and accurately. Try to illustrate each answer with experiences and ideas of your own. In many cases your answer will consist of a single, brief, carefully organized paragraph (see Chapter IX). In other cases one sentence may be sufficient.

1. Exactly what does this statement mean: "By means of language we can deal with things in their absence"?
2. Illustrate the truth of the statement in (1) by telling the class of a conversation you had with your father about the last football game; or with your mother about a dress you saw in a shop window; or with your manual-arts teacher about something you built at home; or with a friend about an accident you saw, and so on.
3. When we "deal with things in their absence" by means of language, why is it necessary that we select our words carefully?
4. What do we mean when we say: "He described the man so well that I thought I saw him right before me"?
5. A certain writer once said: "When I am troubled by an idea or an experience that I don't quite understand, I write a poem about it. That helps clear up my difficulty." For what purposes did this writer use language?
6. Why is written evidence deemed more dependable than spoken?

7. When we are attempting to solve a problem of any kind, why must we gather adequate information about it?
8. How do these two statements differ in meaning? (a) "Andy is a poor student." (b) "Andy failed in his algebra test."
9. Show what is wrong with the thinking of the person who says: "Mr. K—— must be a good man. He gave \$500 to charity."
10. Explain this statement: "If we think clearly we shall speak and write clearly." What relation between thinking and composition is shown by the assertion?
11. What do we too often really mean when we say, "I think so"?

Oral Problem 2

Select one of the following topics, or a topic suggested by one of them, and prepare a three- to five-minute talk to be delivered to your class.

1. A problem or experience that required thinking and how you solved it (or failed to)
 2. An event taken from a short story, poem, or novel you have read, which illustrates thinking (or the lack of it) on the part of a character or group of characters
 3. How an experiment in the science laboratory requires you to use the steps in thinking listed on page 27.
 4. An event in history that illustrates whether some king or president or general or cabinet minister thought clearly and effectively or otherwise
 5. What we do when we "talk to ourselves" or converse with a single friend or a group of people
 6. What a jury is supposed to do
 7. What a judge does when he "charges the jury"
 8. Exactly what the author of some short poem with which you are acquainted is doing in addition to telling a story, or describing a scene or a character
 9. What we mean when we say that we do certain things because "we want to"
- (How do we happen "to want to do something"? Give an illustration from your own interests or experiences.)

10. How "the thinker" and "the doer" are dependent upon each other in any undertaking
11. An illustration from literature in which a character talks to himself in order to come to a decision about some problem

Written Problem 3

Write an essay (or story or poem or letter) in which you discuss or narrate an incident which illustrates either good or poor thinking. Try to use events, people, and ideas with which you are really familiar. In other words, do not strain after something that is too strange or unusual. That is not at all necessary for interesting writing.

Perhaps some of the following topics may suggest a subject for your essay, story, or poem.

How Alfred Lost His Job
How I Found My Bicycle
Choosing an Automobile
Why Arthur Stayed in School
Which Is the Better Book?
Finding the Right Road
Why I Decided Not to Go
The Proof of the Pudding
A Fatal Mistake
How I Tested My Theory
How I Found the Lost Book
Discovering the Guilty Person
Trying to Decide on a Vocation
Deciding What Subjects to Take
Discovering What Made the Engine Stop
Why I Started——(doing something)
Why I Stopped——(some habit, custom, playing some game)

CHAPTER III

IN WHICH WE TURN OUR ATTENTION TO CONVERSATION



WHILE we were considering what language is and what its chief uses are, we found it necessary to talk and write about our problems. We *employed* language while we were investigating its nature and functions. We used language in three similar but not identical ways: (1) The class as a whole informally discussed the problems that were presented to it, carrying on conversations that we hope were interesting and valuable. (2) Each of us prepared and presented to the class two or three relatively short oral reports on selected topics. In other words, we delivered brief speeches. (3) Each of us wrote two or three papers. Some of these were essays; some were stories; some were letters; some, perhaps, were poems.

In addition to the use of language in our conversations, our oral reports, and in our writing we were using it continuously in our thinking.

Throughout our work not only in English but in the other subjects, we shall continue to use language in these several ways. Likewise in our lives after we have finished school, we shall use language in the ways we have mentioned. The extent to which we make these uses of language will not be the same with all of us, of course. But

we all, whether we are business people, lawyers, homemakers, doctors, stenographers, engineers, teachers, nurses—in short, no matter what our work may be—will employ language to some extent in informal discussions, in talks, and in writing of one kind or another.

THE CHARACTERISTICS OF INTERESTING AND PROFITABLE CONVERSATION

Since conversation (*informal* talk and discussion) is the most common of our language activities both in and out of school, we shall look into it first. We shall have two purposes in mind: (1) to decide what constitutes a good conversation and what makes a good conversationalist; and (2) to attempt to develop in our own conversations the qualities that appear to be most important.

Oral Problem 3

Each member of the class will give a two- to four-minute talk on one of the topics that follow. Strive to illustrate, both in what you say and the way you say it, the qualities you believe an effective short speech should possess.

While a classmate is talking, listen carefully, for the class will discuss each talk after it is finished. Have a piece of paper handy. Jot down on it the characteristics of good conversation that the speaker lists. Or, if the speaker lists faults to be avoided, make note of them, too. (Do not disturb the speaker by your manner of note-taking.)

Topics

1. The excellent qualities of conversation that were illustrated in the group discussions about the kinds of language, the uses of language, and the process of thinking
 2. The weaknesses that were evident in the group conversations about these subjects
- (Try not to be personal in your remarks on these topics. So far as you can, speak of the qualities themselves rather than of the persons who exhibited them.)

3. Why I enjoy talking with — (some friend, relative, teacher, or other adult acquaintance)
4. The most interesting conversation I ever had and what made it so
5. A conversation found in some short story, novel, or play I have read—the qualities that made this conversation especially effective
6. The part that a skillful use of the voice plays in making conversation interesting and lively
7. The part that thinking plays in conversation
8. The use of illustrations in conversation to make what we say clearer and more convincing
9. How the choice of words affects the interest and value of a conversation
10. A delightful dialogue I heard over the radio—the skills in speech that were illustrated
11. An effective dialogue in a motion picture seen recently
12. Difficulties that I experience in conversation and what I am doing to overcome them
13. How telephoning differs from face-to-face conversation
14. Ways to improve telephone conversations

Group Problem 7

As was suggested when the directions for the talks were given, the group as a whole discussed each talk after it was completed. Each of you made brief notes of the characteristics of pleasing and profitable conversation that were mentioned. Also you noted qualities to be avoided.

Now you may discuss the characteristics that have been proposed. Some you will reject. Others you will accept, at least temporarily. Finally, you will list on the blackboard or in notebooks (or both) those characteristics which you all agree are most essential for effective conversation.

Lists of characteristics prepared by various groups of students will naturally be different. But upon some of the principal requirements of a good conversation and a good conversationalist we all can agree.

1. In a really interesting and profitable conversation everyone takes part. There is a lively give-and-take of ideas, experiences, questions, and answers.

2. We listen carefully to the "other fellow," for we cannot reply to him unless we know exactly what he has said and what he has meant. We are careful about interrupting.

3. We "back up" what we say with illustrations that really apply to the question or problem being discussed.

4. We "stick to the point." That is, we do not "wander all over the place."

5. We speak loudly enough to be heard by the whole group, but we do not shout.

6. We use our voices so that they as well as our words help to convey our meanings and feelings. We pause; we emphasize what is important; we lower or raise our voices; we increase or decrease our speed of speech to conform to what we are saying; we enunciate clearly; we pronounce words correctly.

7. We choose our words carefully, so that they will express our exact meaning. Likewise we strive to employ words that are vivid and colorful. (See Chapter VII.)

8. We do not hesitate to speak with feeling. But we try not to lose our tempers. When we do the latter we place ourselves at a disadvantage.

9. We honestly wish to learn when we converse. Consequently we avoid being stubborn or sullen when we have been shown our mistakes of judgment or viewpoint.

10. We avoid talking too long at any one time. Our purpose is not to make speeches, but to pass ideas back and forth.

11. We *think*, not only while we are talking but while we are listening to someone else.

Group Problem 8

The class as a whole will discuss the following questions:

1. What qualities and characteristics of conversation as shown in the foregoing list seem most important? Why?
2. In what ways is this list of qualities not so good as the list the class itself decided upon in the preceding group problem? Why?
3. In what ways (if any) is the list in the book superior to the one the class prepared? Why?
4. After you have compared the two lists of qualities, what additions would you make to either one? What other changes?
5. Which of the eleven characteristics of effective conversation are most needful in connection with telephoning?

Conversations occasionally occur among large groups of people. These large-group conversations have been illustrated by discussions in your English classes, your history classes, your science classes, and your home-economics classes. This sort of conversation is also fairly common out of school. It occurs at the dinner parties your parents give. When boards of directors of large companies meet, ten, fifteen, or more men talk over their problems together. Teachers' meetings are large-group conferences. You can supply other illustrations of conversations among rather large groups of people.

But often conversation is less successful and helpful when many people try to take part in it than when fewer do. It is easy to see why this would be so. In a large group too few of the members really participate. Certain individuals tend to monopolize the conversation. Others, who would talk freely and excellently with two, three, or four companions, keep silent. Often those who remain silent have really more interesting and significant things to say than those who do most of the talking.

In short, we all know that most of our especially pleasant and profitable conversations occur when we talk with two or three people, all of whom are interested in the same thing. We all have more chance. We are less apt to be timid about expressing ourselves. There is a freer give-and-take. We are more frank and personal in what we say and the way we say it. These qualities, as we have seen, are necessary to good conversation.

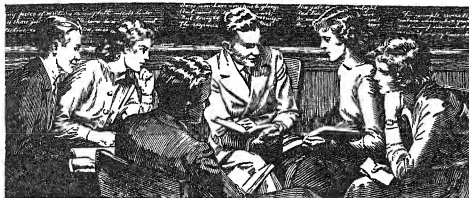
CONVERSING IN CLASS

As has been said, most of the informal discussions we carry on in our classes in school are in the nature of conversations. The chief purpose of these conversations is to consider problems raised in history, science, mathematics, and other subjects. But at the same time we doubtless gradually increase our skill in talking informally with each other. However, we can profit also from carrying on a number of conversations in which we give especial attention to the manner of participating in informal discourse. But even in these "practice" conversations we shall not become so wrapped up in *how* we say things as to be negligent of what we say.

Group Problem 9

A. In your class there no doubt are several groups, each made up of three or four pupils, that have charge of certain class affairs or school activities. Probably there are also committees whose duty it is to consider assembly programs, class parties, class emblems, and interclass contests of various kinds, and no doubt there are also members of various school clubs.

In connection with this problem the class will be divided into a number of groups containing from three to six members. Each group will meet in an appointed part of the classroom and will spend a portion (or all) of a class period discussing a problem that is of interest or importance to its members. So far as possible, every group will be made up of



pupils who are already organized to perform some school function.

However, there will be pupils in the class who are not members of committees and the like. They also will form themselves into groups to talk over together an event, idea, experience, or plan that interests them. One or another of the following topics may serve to get the conversations started. But quite likely the pupils in the several groups will soon find mutual interests that may be more inviting than any of these topics. The purpose of this class period is less to discuss a particular subject than it is for each of you to converse with others about any subject in which you are interested and in regard to which you really have opinions, ideas, or experiences to contribute.

Suggestions

1. A group of boys may talk over the possibility of organizing a class team in baseball, football, or basketball.
2. A group of boys and girls may consider the advisability of having the next class party a costume affair, a picnic, or a "movie" party.
3. An important election (local, state, or national) is about to occur. What do you know about the various candidates? Why do you favor certain of them more than others?
4. What were the causes and how can you prevent the recurrence of some serious accident that overtook a member of your class?
5. Can you organize, publish, and distribute a class paper or

magazine that will contain the best writing done by the members of the class?

6. How about putting on a play? Should you merely produce it? Or should you try also to write it? Should it be for the class alone? Or should the school be invited?
7. Would it be desirable to develop a class library? How would such a library improve your literature classes? Where would you get the books? Who would be in charge of them?
8. An interesting problem has arisen in history, French, industrial arts, or science. It may be talked over.
9. Perhaps some local, national, or international event or question has recently aroused interest or even excitement. Opinions and information about it may be exchanged in an effort to understand it more fully.
10. How can you bring your school lives and your home lives closer together, so that each will be helpful to the other?
11. Each member of a group may briefly recommend to the rest some book he has recently read. All of you will ask and answer questions about the various recommendations.
12. What vocations appeal most to you, and why?
13. In your English class you have read a poem, story, or play. The class as a whole has discussed it. But there are ideas, events, or people in it that three or four of you would like to consider more fully.
14. One of you has come upon a poem, essay, or short story in a magazine. It has interested the reader, but questions have arisen about some phase of it. This poem, essay, or story may be read to or by the small group, and the questions that have perplexed the first reader may be talked over.
15. Better still, as subjects for discussion, are the stories, poems, or essays which you yourselves have written. Perhaps you are satisfied with them. Possibly, however, you are in doubt about some portions of your writing. You may read to your group what you have written, inviting suggestions for changes and improvements.
16. What motion pictures have you seen lately which, because

of the skillful acting, the interesting story, or the ideas presented, you wish to discuss with the group?

17. What radio programs interest the members of the group especially? Why? How might these programs be improved?

B. As the several groups have conversed among themselves, the teacher has joined first one conversation and then another. The teacher's purpose has not been to dominate what has been going on. Rather, he¹ has wished to participate and to be of assistance. As he has gone about from one group to another, however, he has found certain conversations that were particularly thoughtful or lively. Some of the groups illustrated especially well the characteristics of good conversations that were listed earlier.

Since the teacher has visited all of the groups, he is able to choose the three or four that have had the most successful conversations. Perhaps these groups will put on demonstrations. A group may gather in a circle at the front of the room and continue its conversation. The rest of the class will listen for a while.

At the end of a group's discussion, members of the class may have questions to ask, comments to make, or suggestions to offer. Indeed, the whole class may become interested in the particular topic discussed.

These demonstration conversations, to be of greatest value, must, of course, be helpful not only to those in the selected groups but to the rest of the class as well. Make sure, therefore, that each of you gets something from them.

THE PART CONVERSATION PLAYS IN LITERATURE

We have seen how large a part conversation plays in our lives both in and out of school. Since informal talk has so many uses in life, we should expect it to occupy a prominent place in the books we read. It does occupy such a place, for literature, after all, is nothing more than a series of word pictures of life.

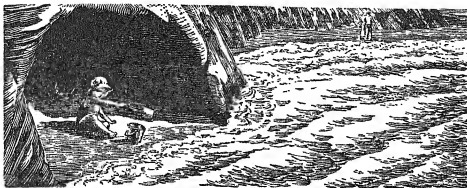
¹ See note at the foot of page 14.

We find conversation in some of the longer poems we read. In many stories, both short and long, there is more conversation than anything else. We are especially attracted to stories that contain more talk than description or explanation, are we not? Plays, as we know, consist entirely of conversation, accompanied, of course, by appropriate action.

Just why is conversation so inviting and effective in literature? The answers are many, aren't they, and easy to find? When characters speak their own thoughts, we feel closer to them and understand them better than we do when an author merely tells us about them. The story becomes more vivid, more dramatic. Differences between the people in the story are revealed sharply and quickly by means of dialogue. Conversation permits actions, people, and even scenes, to appear directly before our eyes. We actually see what is going on rather than hear about it indirectly from the writer. A reader has in mind these facts about the effectiveness of dialogue when he says, "I like a story with lots of conversation in it."

In the main we shall find that the qualities which make our own conversations interesting and effective are present in attractive conversations in literature. Likewise, we shall observe that seldom more than three people participate in a book conversation. Here again we see how close literature is to life.

Before we try our hands at written conversation, it may be helpful to read some of it. Of course it would be easy to use illustrations of dialogue from stories by well-known authors. But we are interested right now in seeing how high-school pupils use conversation in their narrative writing. Therefore, let us read the following narratives.

LITTLE BOY BLUE¹

(By a tenth-grade pupil)

The tide was going out. In fact, it had all gone, leaving stretches of smooth sand on the shore and thousands of barnacles clinging to the fully exposed piles of the pier and to the slippery, slimy rocks. It was noon-time, and the summer sun shone down upon the sea and the sand and heated the paved walks of the very fashionable summer resort.

Many of the resorters were from New York; there were a few from Washington, and a whole colony from Boston. There was one family from Chicago—the Remingtons. This was the Remingtons' first summer on the Island. They were young—Mr. and Mrs.—and Mrs. Remington was exquisitely beautiful and attractive. The resorters were very fond of them. They stayed at the best hotel; they had a very sporty car and a large sailboat; they were enthusiastic and game for anything. Now they were off with a crowd of friends, sailing in their yacht. They had taken their lunch with them and would not be back till late that night, for they were going to the mainland in the evening to an inn to dine and dance.

Meanwhile they had left *him* in his cozy bed at the hotel. He was sound asleep when they had left. He had been put to bed for his nap before they had even awakened—the night before there had been a dance at the club and so, most likely,

¹ Reprinted from *On Teaching English* by Howard Francis Seely (American Book Company). This story and all other student compositions appearing in *Experiences in Thought and Expression* were written by the author's former high-school pupils.

they had not seen him that morning. Oh, well! Jane was carefully supervising his pastimes and would see that he ate and slept properly, that his little suits were fresh, and that he looked clean and bright and adorable. Jane was an excellent nurse.

They called him Boy Blue; he was just five. They dressed him in little blue suits, sky blue in color, china blue—well, boy blue. He looked sweetest thus, for his cheeks were so red—so provokingly red—that the blue contrasted adorably, as well as matching his huge, pensive, deep eyes. Sometimes he wore pink or even pale green or white; but he had no yellow suits, for Mrs. Remington didn't care for yellow, and besides, yellow was not becoming to him. Yes, blue was really his color. His portrait was painted in a blue suit. It was a lovely portrait! Boy Blue looked entrancingly sweet in it.

Soon Boy Blue woke up. He had been dreaming of a field—"A great big field," he told Jane, "with flowers everywhere." It was a very pretty field, which smelled of all the fragrant flowers. But he walked and walked and walked, and he could not leave the meadow nor find anyone at all. He was lost! Then all the sweet things faded away as they are apt to do in dreams; a cloud floated down and he clambered upon it.

"Clouds are awfully comfy, Jane!"

"I imagine." She buttoned his small white shoe.

"I sank and sank!" He was very thoughtful.

"Does it hurt?" she questioned, combing his hair.

"To sink in a cloud?"

"No! No! Wake up, child!"

"Ouch!"

She pulled the hair a little more, accidentally, and then kissed his forehead and lifted him to a chair.

"I liked the cloud. I wish I knew what had happened when I started to sink. It felt awfully nice, Jane."

"Yes, dear. Do eat this spinach. It's very good for little boys."

He ate the spinach.

"Jane, may I have a cookie?"

"Not today. Perhaps tomorrow. You mustn't have cookies very often. They are not good for you."

"A piece of candy?"

"No! No! I gave you one this morning. That's plenty."

"Why, my mother gave me a cookie and two great big pieces of candy yesterday."

"She doesn't know that they are not good for you!"

A pause.

"Where is my mother?"

"I don't know, child. Out sailing, I suppose."

"Yesterday she took me riding, Jane, when you were busy. It was such fun. Do you think she will take me again?"

"Perhaps. Drink your milk."

"Jane, do you know Agnes has a kind mother?"

"Agnes has no nurse."

"Why not?"

"Don't be silly. I don't know."

Agnes lived across the hall—Agnes and her mother together.

"She has no daddy, Jane."

"No."

"Her mother is very queer."

"Why?"

"She always plays with her and walks with her as you do with me."

"Agnes has no nurse."

"I'm glad I have a nurse—at least a nice nurse."

"Now, that's a sweet boy."

"But Agnes's mother is so nice. She plays with me, too. I like her."

"Are you through, dear?"

"She's a nurse-mother, isn't she?"

"Yes."

"Ha, ha! A nurse-mother. How funny!"

"Come on, Boy Blue. Hold up your head and let me put your hat on."

"I don't like hats."

"Shame on you!"

"Agnes doesn't always wear a hat."

"Boy Blue, put your head up!" She spoke almost sternly.

Boy Blue and Jane went down in the elevator and out onto the broad porch.

"Hello there, Boy Blue!" someone exclaimed.

"Say, 'How do you do?' " prompted Jane.

"How do you do?" He bowed politely.

Jane and her small charge walked along a paved walk by the shore.

"Jane, may we play on the beach?"

"Soon, dear."

"May we walk on the beach?"

"Well, yes."

They walked along the beach.

"Jane, I'm so tired."

"Why, you little baby! Tired?"

"Just a little, Jane."

They walked on. "Jane, look at that great big man. He's bigger than my daddy."

"Where?"

"Up there." He pointed.

"Oh, yes. Why, if it isn't Jim! Hello, Jim!"

The big man turned around and came running back to Jane.

"If I wasn't looking for you, myself!"

"How are you?" Jane smiled.

"Just fine. Hello, kid."

"How do you do?" Boy Blue bowed politely.

There was much laughter and smiling and nodding. Then chattering proceeded.

Finally Jim departed. "You walk on slowly, and I'll be back in no time. Shall I get some for the kid, too?"

"No, he can't have candy. Just for us two." He went; and Jane laughed joyfully.

"Come on, Boy Blue, we'll walk on a little further."

"Jane, what is this water?"

"That's the ocean."

"Great, big, blue ocean. Look! the waves keep moving—moving—rocking. I wonder—what makes the waves do that?"

"What?" Jane is lost in happy thoughts.

"Do you know what makes the water always change?"

"Oh, God, I guess."

"God?"

"Yes," impatiently.

"What is God?"

"He's a man, I suppose." She hummed a little tune.

"A man! Where does He live?"

"In the sky, Boy Blue. My heavens!"

"Can He really make the waters move?"

"Yes."

"Is that all He does?"

"My lands, no. He makes the clouds move. He makes everything move, even you."

"But, Jane, I make me move. See?" He took a step.

"Um-hum."

"Then, how can He?"

"Well, He lets you do it."

"Oh."

"He's *very, very* great! He can do anything He wishes. He can see everything you do. So be good!"

"Yes, Jane. Is He good?"

"Of course. Do you see the man coming again?"

"No. But look, Jane—"

"What!"

"Well—then God is a man. Do you know Him, Jane?"

"What are you talking about? God is the person to whom you say your prayers."

"Is He?"

A pause.

"Jane, how far does the sky go?"

"Ye gods, ask the Lord!"

"Lord, how far does the sky go?"

"Boy Blue, don't be silly."

"You said to ask the Lord."

"Have you no sense?"

After a while—"The sky must be awfully big. I wonder how far it goes. Would my mother know?"

"I doubt it."

"Doesn't my mother know everything?"

"Of course not."

"Agnes's mother does."

"Oh, well."

"Jane, I don't like my mother."

"Of course you do. Everyone likes his mother."

"Really?"

"Yes. And she likes you."

"I like Mother, then, but I wish she knew how far the sky goes."

"Boy Blue, I've never known a child so young to think so much and ask so many questions. What matter is it how far the sky goes?"

"Then I'll ask Agnes's mother. She'll know, and she won't think I'm silly. Once I asked Mother where the ships go and she said, 'Don't be silly.'"

"No wonder."

"Then I asked Agnes's mother. She told me."

"Do you see the man coming?"

"No, Jane."

"I wish he'd hurry."

"Do you like him?"

"Boy Blue!"

"Jane, do you like me?"

"Oh—of course."

"Really truly, Jane?"

"I'd almost have to—living with you day and night."

"Then, please don't say I'm silly when I ask you something."

"But you *are* silly."

"Please, Jane, please like me. I want someone to like me."

"I do like you. And besides, your mother does, too."

"No, Jane, I don't think so."

"Why?"

"Cause she always says I'm silly and won't answer my questions."

"But she can still like you."

"No! Agnes's mother likes her. She always answers her."

"But your mother can like you just the same."

"I don't think so, Jane."

"Don't be silly. Why are you crying?"

"I want you to like me."

"I said I did."

"You said, 'Don't be silly.'"

"You little goose."

There was a long pause. Boy Blue ceased to ask questions. He ceased to smile. He ceased to play. He craved something. He craved it so much! Listlessly he played with sand. Jane was too occupied to notice. She was always too occupied to notice things unusual. She rose, fixed her hair a bit, and went to meet Jim, who was approaching.

"We'll send the kid to play in the cave so we can eat our candy in peace. What do you say?" suggested Jim.

"Yes, anything to get rid of the nuisance," and Jane led Boy Blue around the cliff which reached out into the water in high tide, but now left a passageway; and she told him to stay and not to leave, and to play with pebbles.

She came back and the two talked together, walking to and fro. The wind, however, increased, and the waves beat upon the shore, thundering. They talked on.

"I've got to be going, Jane."

"Yes, and here it is almost the troublesome kid's supper-time."

Jim left and Jane turned about. The tide was coming in. In fact, it was almost at its height now. The hungry waves were leaping up on the sand; and over further, where the cliffs reached into the ocean, were beating furiously against them.

"Where is little Boy Blue?"

Doesn't the Mother Goose rhyme run like that?

Jane couldn't see him. (Had she really heard faint cries when she and Jim were walking?)

Jane couldn't reach the cave.

Jane couldn't find him.

Ask the waves where little Boy Blue is! Useless.

Ask his mother! She will sob and will not say.

Ask God! Didn't Jane say He knew everything?

JACK, ALIAS BLACK PRINCE

(By a ninth-grade pupil)

A shrill whistle sounded from around the bend in the road. Up to the pasture gate, whinnying as he came, galloped a beautiful black horse, head carried high and long mane flow-

ing in the wind. Around the bend appeared a boy, tall and strongly built for his fifteen years. He perched himself on top of the gate and began talking to the horse.

"Jack," he said, "I have some awfully bad news for you." For a moment he looked as though he might cry, but he quickly mastered himself again and went on: "Things haven't worked out right on the farm, old boy. The wheat crop has been ruined by the rains, and the corn by the winds and storms. We've simply got to get some money or we'll all have to move to the poorhouse, and I assure you that the poorhouse is far from a nice place to live. Well, there's a man in the city who is looking for a good saddle horse, and he has offered me five hundred dollars if I sell you to him. Just think, boy, five hundred dollars! That would go a long way toward getting us out of this hole. Well, I've thought it over and it seems to be the only way out of it, but I'm sure it's the worst thing that could ever happen to *me*. So he's coming out tomorrow or the day after to get you and—"

He could go no further, but Jack seemed to realize the situation, and he rubbed his soft, black nose against the boy's cheek. Jack certainly was a wonderful horse, the boy thought. Surely no other horse would see a fellow's grief and sympathize with him the way Jack did. But probably Jack was grieving too at the idea of parting, and the boy reached out and patted Jack's nose lovingly.

"Well, Jack, old boy," he said, "it can't be helped and so we'll have to make the best of it. You'll be happy with nothing to do but go around on park bridle paths and show off your beauty." But secretly the boy wondered what Jack would do with himself, just standing in a beautiful stable, not able to get out into a nice mountain pasture and stretch his legs.

Then he jumped down from the gate and started slowly to walk home. Jack followed him like a big dog, with his head hanging over the boy's shoulder; for the boy had owned him ever since he was a tiny colt, hardly able to stand on his shaky legs.

After he had fed and taken care of Jack, the boy went up to the house and flung himself down on the bed where, in

spite of his fifteen years, he cried as though his heart would break. How could he ever bear living up there in those wild, bleak mountains without his only close companion, Jack? To be sure, he had read that all great men had their troubles, but surely none had been as serious as his now.

Thus, for the next two days, he lived in agony at the thought of parting with Jack.

Mr. Allen, when he came, seemed a very pleasant man and did all that he could to lessen the grief of the parting, but oh, the agony of those last few minutes as Tom saw Jack, no longer his own Jack, disappearing down the road, soon to be lost to his sight forever!

"Well, Tom, my boy," his father said, "it was a hard thing to do, but you've stood it like a man. I'm proud of you."

* * *

How he ever dragged through those next two awful years Tom never knew.

One day he was in the city and he noticed a crowd surging to the fairgrounds. He strolled over and asked a man what the cause of the crowd was. The man gave him a very surprised glance but answered amiably, "There's a horse show going on in there."

Immediately there came to Tom's mind a picture of Jack as he had seen him on that last day, head high and his long black mane and tail flowing in the breeze. At once he decided to go over and see the show. Perhaps Jack would be there.

As he walked by the stable where the horses were quartered he heard someone talking very loudly, and the voice, although strangely familiar, was harsh, irritating, and anything but pleasant.

Just then a man came rushing out of the door, near to which Tom had paused, and almost knocked him down in his hurry. As he turned to apologize, a look of infinite surprise came into his eyes, which slowly changed to a glare of hatred.

"Huh," he grunted in disgust, "you're just the scoundrel I want to see. I have a bone to pick with you."

"Why, hello, Mr. Allen," said Tom.

"Hello, yourself," cried Mr. Allen. "Listen here, kid, you sold me a horse—"

VE TURN OUR ATTENTION TO CONVERSATION

, you mean?" asked Tom.

quiet and listen," snapped Mr. Allen. "Children should and not heard. You sold a horse which you claimed was a gentle, well-trained horse. And now look at the crazy thing. There's not a man here who can go anywhere near him, much less ride him. Fine chance I'll have in any show."

"Well, Mr. Allen," said Tom, "how much do you want for him?"

"I'll sell him for ten dollars," cried Mr. Allen, giving way to his anger. "But there's not a man anywhere who'll buy him."

"Here's your ten dollars; now give me my horse," said Tom.

"Certainly, certainly," replied Mr. Allen, quieting down considerably. "Boy, get Black Prince for this gentleman."

"Not on your life!" exclaimed the groom. "Sorry, sir, but I ain't goin' near that there horse."

"Never mind," said Tom, "I'll get him myself. I guess he'll obey me. He'd better!"

"I'll bet he gets killed," said one groom to another.

I won't try to tell of the reunion between Jack, alias Black Prince, and Tom, but, needless to say, it was a very happy one. Amidst a much surprised group of grooms and horse-owners Tom mounted and put Black Prince, the fiery, unconquerable horse of half an hour before, through his paces. Then a groom came up and informed Tom that the class in which Black Prince had been entered was about to be exhibited and suggested that Tom ride him. Tom took the suggestion and easily defeated all other horses in the class and went home fifty dollars richer.

It was a greatly surprised mother and father who came out of the house at their son's joyful shout, to see him astride the horse that had been gone so long.

Springing off he cried, "Mr. and Mrs. McNeal, allow me the honor of presenting to you, Black Prince, the fiery, unridable steed, which I bought for the great sum of ten dollars."

That night they were all sitting around the fire when they heard a rattling noise at the window and looked out to see Jack gazing longingly at the warm fire.

"Bless his old heart," cried Mrs. McNeal, "I do believe he

wants to come in by the fire. You'd better put him back in the stable, Tom."

A few weeks later Tom went out to the pasture to have a talk with Jack, no longer Black Prince.

"Jack," he said, "do you realize that it was just a little over two years ago that I sat here and broke the bad news to you?"

Of course Jack realized it and he proved the fact by nearly pushing Tom off the gate.

"Just think what's happened since then," Tom went on, "but never mind. Let bygones be bygones. We're together again, so let's forget all that. Come on, boy, I'll race you to the house!"

THE PASSAGE

(By a tenth-grade pupil)

Tap! Tap! Tap-tap! Faintly, far off.

The moon seemed hollow. It seemed empty, and vast, and emotionless. It was full, and it was brilliant; and yet its light was cold—only reflected glory. The moon looked down into a garden. The garden was very small, but very beautiful—a city garden, cold as the moon. It was winter, and all the flowers were dead. At one end of the garden was a terrace with lifeless brown bushes—lilacs—dead now. Neat, precise paths led down from the terrace and around the garden. There were certain places plotted off for flower beds in summer. Now there were just the garden wall, a carved stone garden seat, and, opposite, a garden gate, curved, cut in the wall, open, which led out into a busy street in this greatest of English cities.

But it was a sleeping world that the cold moon looked down upon; that is, a world that should be sleeping. Only a few lone pedestrians were traversing the street—only an occasional vehicle rolled down it. The houses all about were dark, as they should be.

But the cold moon lit up the garden very faintly, revealing a man and a girl seated on the garden bench. Lights were streaming onto the terrace from the French doors opening from the house into the garden. An occasional note of music

drifted out to the two; but the party (for one had been in progress) was almost over.

Katherine and Leon were talking. Happily? Yes, of course. Everyone is happy who is engaged. But the cold moon had seen a happier sight in the garden before. Moons are always seeing sights, but then that is their business. Katherine had been there. But Leon hadn't.

It had been—what was his name? The moon had almost forgotten it, it had been so long ago—about?—yes, it was seven years since. His name was? Yes! now the moon remembered it. It was Jim. He had looked so strong in his lieutenant's uniform: tall, straight, handsome, lovable Jim! And then Katherine had been so young! Oh, she was radiantly beautiful, trustful, encouraging, and adoring the one who was leaving her for a while. . . . But he had never come back—to the one who had forgotten. Here she was, this late evening, long years afterwards. She was not old yet. She was still beautiful. And Leon was certainly handsome! He had a certain dashing, gallant, captivating air about him. That was the type of man he was.

Tap! Tap! Tap-tap! Somewhere near, it was.

"Do you know, Leon, it's suddenly getting bitterly cold?"

"Too cold? Had we better go in? But it's so noisy there and quiet here."

Tap! Tap! Tap-tap! Right next to the garden wall, now, at the extreme end.

"Matches! Matches! Buy my matches and 'Keep the Home Fires Burning!'" The voice was very clear, ringing out in that cold, bleak night, and yet it almost cracked, as if with age.

"Matches! Matches!" a clear, distinct voice.

Katherine listened attentively for a minute, staring up at the blank, expressionless moon. How like—!

Then they laughed, both of them, at the match-seller's amusing cry—and then forgot it.

"No, Leon, we needn't go in. But do go and bring out a steamer rug or something." Leon obediently leaped up and, crossing the terrace, opened a door and disappeared.

"Matches! Matches!"

What a fascination the voice seemed to have for Katherine.

She turned, now, until she faced the garden gate. Silhouetted against the moonlight, framed in the opening of the wall, immediately opposite her, stood a bent man—blind and ragged, and his tall, crooked form shivering in the winter chill. He paused there, tapping with his stick before him. Katherine gazed intently at this strange, dark, ugly form, black against the black light. She could scarcely breathe at first, but, controlling herself, jumped up. The figure had proceeded with his tap! tap! tap-tap!

She ran over to the garden gate and stood there for a moment looking at the blind man. He, too, stopped and turned about, as though he felt someone's approach.

"Matches! Matches!"

"How—how much are they, blind man?" she questioned, advancing nervously.

He paused for a second and smiled. Then, "Five cents a box, ma'am! Do buy! Do buy! They keep the home fires burning."

She laughed a little—faltering at this last.

"Ah, ma'am!" he smiled. "But tell me, kind lady, are you old? I cannot see."

"Not too old," she answered, wondering.

"Then, young?"

"Not very."

"But young enough, perhaps, to feel love?"

She did not question his impudence, nor the strangeness of his curious inquiries. She merely said, "I have known love."

"Then, dear lady, you have waited—all true loves wait. And meanwhile buy some matches. 'Keep the Home Fires Burning.'"

The man, too, was nervously advancing. He leaned on his cane rather heavily. His cap was pulled down low over his face, and his stooped back and slow steps denoted age.

"Blind man!"

"Aye, lady."

"—I will take two boxes."

"Thanky, thanky, dear lady with the gentle voice. I hope you have not had to wait in vain."

"N-no, blind man. I am now engaged."

"God bless you!"

"But I have waited long, in vain, and suffered."

"Forget it! Ah, I believe you have. For you have now found love. You are now happy. I have been through much, much more than you, lady, and have suffered far more. Once I was happy. See? But . . . !" He laughed harshly.

"How can you laugh! You are blind. You are poor. Your life is miserable. How can you laugh with all of that?"

The bent figure seemed to draw itself up. The clear voice grew bitter.

"Lady, I am partly paralyzed. I am disfigured and worse. I am forgotten. My spirit is broken. Do I look old? Yes! Yes! I am old! And yet it is not my fault, this. It's partly the war's. The war! It multiplied my thirty years by two, by three! It took my sight. But it left me something good. It left me memories! It left me a sense of humor. Now I may laugh at you and at the world. I am not a part of it, and now I may laugh, laugh! Oh, and it left me my voice—to laugh with."

"Your voice—yes, your voice!" she murmured.

His tone was still harsh. "You ask me how I can laugh! The world is like a frightful gargyle. Men kill each other in war, and women like you, they ruin us—oh, fickle changelings! But now—matches, dear lady, buy some matches! 'Keep the Home Fires Burning!'" He turned.

"Stop, blind man. You are cold." She took off her coat, shivering as she was, and threw it about the blind man. He said nothing; but stopped.

"Blind man, I waited long. He—he never came back."

"Woman, do you ask for my sympathy! You should have waited. You do not love him any more?"

"Oh, yes, I do. If I could but see and recognize him again. He was so tall, and handsome, and protecting."

"That is it! Look at me—a shriveled nothing. I used to live in the world. I used to love. I went to war. I returned the thing I am, despised by all."

"I am unhappy. His name was Jim, Jim! Oh, if I had waited."

"And then—then, do you really love Jim?"

"Blind man—ah, blind man. Do not speak so. Your voice before was so strange. Do not! Do not!"

"Answer me!—You do not love him!"

"Blind man," she whispered. She stepped forward and touched his sleeve, but was repulsed by the lifelessness of the arm, the hideousness of the figure. She cried and clung to the garden wall.

The blind man laughed! Short and hard—fearfully hard! "You do not love him! He may be only a blind man. He may be only a dead blind man—dead for these six years. I must go! I, too, must forget happy memories. Matches!" He started that pathetic, helpless tap! tap! tap-tap!

"Jim," she murmured. "Stop, blind man. Look at me with your dull eyes—your blind eyes. It is I!—Katherine!"

Again the hard laugh. "No, no, you are not Katherine. Katherine," he said it softly, "Katherine died when I died. Katherine died long ago."

"It is I, truly, truly. Oh, blind man, if you could only see!"

"See? You may not have known it, but I am not blind that way. Oh, I have no eyes, but I can see; and seeing, I know that you are not Katherine—my Katherine. Look at me! I am not Jim! I am an old, frozen man, a blind man, selling matches. Go!—you say you have found love. Matches! Matches! 'Keep the Home Fires Burning.' Wait—wait—someone may be searching for you. Wait—and 'Keep the Home Fires Burning.'"

The blind man stumbled on down the street. And someone else stumbled—stumbled and fell, and—tap! tap! tap-tap! And soon even this was lost in the distance, and the cold hollow moon hid behind a cloud.

EMPLOYING CONVERSATION IN OUR WRITTEN COMPOSITIONS

Probably you were not equally interested in all three of the foregoing stories. A difference in interest is to be expected, for tastes are not all alike. It is hoped, of course, that you enjoyed all the stories to some extent. In any

"N-no, blind man. I am now engaged."

"God bless you!"

"But I have waited long, in vain, and suffered."

"Forget it! Ah, I believe you have. For you have now found love. You are now happy. I have been through much, much more than you, lady, and have suffered far more. Once I was happy. See? But . . . !" He laughed harshly.

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EMPLOYING CONVERSATION IN OUR WRITTEN COMPOSITIONS

Probably you were not equally interested in all three of the foregoing stories. A difference in interest is to be expected, for tastes are not all alike. It is hoped, of course, that you enjoyed all the stories to some extent. In any

event, you will agree that the use of dialogue helped to make them vivid, real, and lifelike. You observed, did you not, that once the characters and scenes were introduced, the stories progressed almost entirely by means of the talk that occurred between the people concerned?

Group Problem 10

A. Carefully inspect the three stories you have just read. As a result of your examination, be ready to answer the following questions. Then, after the class has discussed these questions and come to definite conclusions about them, list on the blackboard the usages you have discovered.

1. What punctuation marks are used to indicate that someone is talking?
2. Where are these marks placed?
3. Where are closing quotation marks (those which complete the quotation) placed in relation to periods and commas? Point out sentences that illustrate your answer.
4. Besides *he said*, what other expressions are used in these stories to introduce what the speakers said?
5. Why should there be variety in these introductory statements?
6. When may such expressions as *he said*, *he asked*, be omitted entirely?
7. How are such statements as *he said*, *he shouted*, and *he questioned* punctuated? When and why is the first word in such an expression capitalized?
8. By punctuation, how can it be shown that a speaker is excited?
9. How can it be shown that a speaker is repeating what someone else has said? That is, how is a quotation within another quotation indicated?
10. How is conversation paragraphed?

B. After you have listed on the blackboard the statements you have formulated as a result of answering the foregoing questions, check them to see whether or not they are right. Check those relating to punctuation by referring to Chap-

ter XI and those concerning capitalization by referring to Chapter X. When you have made certain that your statements are correct, copy them in your notebooks.

Written Problem 4

Now each of you will write some conversation. In this dialogue try hard to do three things:

In the first place, make your dialogues just as interesting and lifelike as you can. You will do this by imagining yourselves in the place of the speakers, by using the kind of language they would use, by thinking as you believe they would think under the circumstances.

Second, be sure to employ correctly the usages you discovered when you discussed the questions in the preceding group problem.

Third, attempt to weave your conversations into narratives. This will mean that your product may turn out to be either short stories or brief plays or perhaps stories in verse.

By this time most of you have ideas for your written conversations. You have thought of many situations in which people talk with each other about their interests, their disappointments, their plans, their difficulties, their experiences. These ideas of your own are far better for your use than those that someone else gives you. But perhaps some of you could get started more easily if you had a few concrete suggestions such as these:

1. In your daily newspaper you will run across many brief news items that can be turned into conversations. Try doing so.
2. Write an imaginary conversation between two or more of your favorite story characters who never have met.
3. A well-dressed man alights from his car before an office building. As he does so, another man, who has been loitering at the entrance of the building, steps up and touches him on the shoulder. The first man starts, hesitates, quickly looks about him, and then beckons the second man to follow him. Write the conversation that takes place.

4. The principal of your school has been told that while you and some of your friends were playing ball in the street you broke the windshield of an automobile. He calls you into his office. What conversation ensues?
5. You are beginning to think about your future. Your father is a business man (or lawyer, mechanic, teacher, doctor, clerk). You tell him of your interests. You and he discuss these interests and try to decide what you seem to be "cut out for."
6. You have witnessed a holdup. A policeman or lawyer comes to see you about it. He asks you questions. You reply.
7. You and a friend have seen a play or a motion picture together; or you have read a poem, essay, or novel. You talk it over together, trying to discover its exact meaning and value.
8. Someone has been breaking into your clubhouse and either taking or destroying club property. You and two or three members talk over the situation, try to discover the marauder's motives, and lay plans for catching him.
9. On the cover of a magazine, or in the magazine itself, you find a picture of two or more people who seem to be talking excitedly, happily, or angrily about something. Write the conversation that occurred before, after, and at the time of the picture.
10. Reread the story, "The Passage," in this chapter. Write the conversation that occurred after Leon returned to the garden and found Katherine lying where she had fallen.
11. No doubt you have favorite radio characters. Write a dialogue that you think might well be used by these characters in one of their broadcasts.
12. You and your mother or father (or both) are trying to decide whether you will go to camp this summer, and if so, which of three or four camps you will choose.
13. A man (or woman) stops to drop a coin in a beggar's cup. Suddenly their eyes meet. Both appear happy (or terrified, or in doubt). After a moment the beggar is helped to his feet. The two seek out a place where they may talk. What is their conversation?

14. Tell what led up to the following conversation. Then continue the conversation and the story.

"Sis," he exclaimed anxiously, "why didn't you come before?"

She disregarded his question and asked breathlessly, "Is Mother all right?"

He answered her gently, "My darling, Mother—Mother died this morning."

Marion leaned unsteadily against the railing. She shuddered convulsively, and a bitter sob escaped her. But she regained control of her feelings—as she always had been able to do.

"Oh, Jerry, if Father had only understood! And if I . . ."

If these written conversations, and the stories of which they have formed a part, have been successful, there are a number of uses we shall wish to make of them.

First of all, we shall have the best of them read to the class. The members of the class and the teacher will point out the excellent qualities that the stories possess. Likewise, possibilities for improvement will be suggested. Many of us will wish to take advantage of these suggestions and do some reorganizing and revising.

Perhaps some of the dialogues have been worked into short plays. The authors of these plays may wish to select a student cast and perform the plays before the class.

We hope that our results in written dialogue have been good enough to be used in two other ways: (1) The "publishing" committee may wish to have certain of the stories typed and bound together in the manner suggested in connection with another activity. (See page 19.) We hope, indeed, as our composition work continues, that we shall succeed well enough to feel justified in preparing a number of these collections of our writings. (2) Always, too, we shall keep our assembly programs in mind.

CHAPTER IV
IN WHICH WE ARE CONCERNED WITH
TALKING THAT IS MORE FORMAL
THAN CONVERSATION



OUR studies up to this point must have demonstrated clearly that spoken language is used in two principal ways: (1) Spoken language is the means for informal conversation—either trifling or serious—between two people or among several. (2) People frequently find it necessary to present their ideas and experiences more completely and connectedly than they can in conversation. Under these circumstances, somewhat more formal talks are prepared and delivered. The audiences in this case are generally larger than the groups that engage in conversation.

Since this second type of talking is also a universal and everyday use of language, let us examine a number of the problems connected with it. In doing so we shall try not only to increase our understanding of this kind of speaking but also to develop skill in making reports, relating experiences, giving explanations, and the like.

WHEN WE NEED TO GIVE TALKS

Exactly what do people do when they employ the more formal variety of speech? We can answer that question easily, can we not, by thinking of our experience with the

several oral problems with which we have already worked in connection with our language studies.

Upon several occasions each of us has selected a topic, prepared what was to be said about it, and then stood before the class and talked for several minutes. Sometimes we merely reported facts that we had searched for and found. At other times we explained ways of doing things. Perhaps we described an object, a person, or a process. We may have given directions to our classmates concerning some group project. In other phases of our English studies we have also given brief talks. We have discussed books. We have recommended stories or motion pictures to our group. Perhaps we have debated some question before the class.

Have talks of this kind been a part of the work in other classes? Of course they have. In history, reports on readings have been delivered; facts or ideas about historical events and personages have been presented; various phases of government doubtless have been discussed. In science, we have demonstrated and explained physical laws and have given talks on the part science plays in everyday life. In mathematics, almost daily this pupil or that has stood at the blackboard and explained difficult problems. Indeed, in all of our classes talks have played a part in our work.

Thus we see that we employ this more formal kind of talk very frequently all during our school lives. Our success depends on the value of what we say and on the effectiveness with which we say it. Most of us, therefore, will try hard to say something worth while and interesting in just as skillful a manner as possible.

How about our lives *after* the school years are over? Shall we continue to use language orally for the purpose

of making reports, giving explanations, issuing instructions, recounting experiences, and presenting ideas? Let us see.

Oral Problem 4

Inspect thoughtfully the following brief list of people engaged in various occupations and participating in other life activities. Choose one of these persons—the one you think you know most about. (Or, if you prefer, select one not mentioned here.)

Prepare a two- or three-minute talk in which you point out to your class as many as possible of the situations in which your chosen person has to talk before a small or large audience.

If you choose a person or occupation that you are not familiar with, seek the information you require. Your parents, the parents of your friends, your other adult acquaintances—all these can give you helpful suggestions.

The mayor of your city or town

Your school principal

A lawyer

The president of a club

The secretary of a business organization

A teacher

The treasurer of a club or a corporation

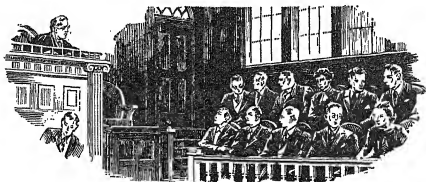
The governor of your state

The chairman of a committee

A radio announcer

A "movie" actor

A judge



A scout leader
The coach of a school team
Your minister
The manager of an insurance agency
A member of a literary club
A labor leader

As you have looked over the foregoing list, and as the several talks have been delivered to the class, you have made at least two discoveries. First, you must have noted that some people—such as ministers, radio announcers, certain lawyers, and teachers—find speaking to both large and small groups of listeners one of the most needful and frequent of their activities. Second, you will have discovered that almost everyone, no matter what his work may be, occasionally has to make somewhat lengthy talks.

The following facts have been clearly demonstrated, have they not? (1) We give talks in school since doing so is a natural and lifelike way of reporting, instructing, directing, and explaining. (2) We try to increase our skill in doing these things because we know we are going to do them to a certain extent all our lives.

DISCOVERING WHAT MAKES A TALK EFFECTIVE

Each of us has made talks and all of us have listened to them. Our school principal has addressed us on various subjects in assembly. Our teachers have discussed our work with us. We have listened to political speeches over the radio or at gatherings. Speakers have come to our school to talk about various subjects. On such occasions as Memorial Day, Armistice Day, the Fourth of July, and Washington's Birthday, we have either made speeches or listened to them. In church and Sunday school we have heard sermons and other addresses. In our clubs, both in

and out of school, we have participated in programs, both as speakers and listeners.

Some of the talks we have heard have been exceedingly interesting. Some speakers have been able to keep us on the edge of our seats, listening intently. Both what they have said and the way they have said it have held us. Other talks have wearied us. We have been frankly bored. Occasionally our boredom has been caused by our lack of interest in the speaker's subject. At other times it has been due to the fact that the speaker's manner has not been attractive. Sometimes, unfortunately, neither what has been said nor the way it has been said has succeeded in catching and holding our attention.

Oral Problem 5

Recall the speeches that you and your classmates have delivered in school or elsewhere. Bring back to mind addresses heard in assembly; at club gatherings; in church; over the radio; and on Commencement Day, Class Day, or occasions when gifts, prizes, or memorials have been presented and accepted. In short, think back over several speeches to which you have listened. Then prepare a talk following either the directions in *A* or those in *B*.

A. Select what you believe to be one of the best talks you have ever heard. Attempt to determine exactly what made this talk effective. Make a list of the excellent qualities apparent in the content of the speech and in the manner of the speaker. Prepare a two- to four-minute talk for your class in which you tell exactly what made the speech interesting and effective. Exhibit in your own talk the excellent qualities of content and delivery you are discussing.

B. Select a talk which you thought was poor. Without being personal, tell the class, in a two- to four-minute talk, what were the weaknesses of this ineffective speech. Again consider both what was said and the way it was said. In your own talk try to avoid the defects you are pointing out to the class.

As each of you discusses the qualities that a good speech possesses or explains the weaknesses that should be avoided, lists of "what to do" and "what not to do" should be made on the blackboard. Each speaker should make his additions to one or both of these lists.

Group Problem 11

By the time the several talks have been completed, probably there will be on the blackboard rather long lists of (1) qualities to be striven for and (2) defects to be avoided. The class will now give its attention to these lists. Having taken some time to think them over, decide upon answers to the following questions:

1. What qualities of the subject matter (content) of a talk are most necessary if the talk is to be effective?
2. How must a talk be organized, or put together, if it is to be clear to the listeners?
3. Why must a speaker keep his audience in mind both when he prepares his talk and when he delivers it?
4. What part does the choice of language play in a talk?
5. What qualities of voice are most necessary for effective speech?
6. What is meant by "posture"? What habits of posture should a speaker seek to develop?
7. What part does facial expression play in effective speaking?
8. Where should a speaker look during his talk?
9. What part may occasional movements (gestures) of the hands and head play in speaking?
10. How do illustrations or examples help make the speaker's meaning clear and his statements convincing?
11. What weaknesses of content, organization, voice, and posture are most destructive of effectiveness? How may each of these defects be avoided?

Having answered the foregoing questions, the class, working together, will reorganize its list of the qualities a good talk should possess. The new list may be entitled "The Qualities of a Good Talk." Under the general heading, such sub-headings as "Subject Matter," "Organization," "Word Choice,"

"Voice," "Posture," and "Facial Expression and Gestures" will be useful. Under each subheading will be listed the several qualities the class decides are most essential. The teacher or an appointed pupil will serve as secretary to write the list on the blackboard.

The list of desirable qualities that your particular class has made is probably not exactly like any other. But there are certain necessities for an effective speech that surely need to be in every list.

A. Subject matter

1. A talk should deal with a subject of interest to the speaker and about which he really has something to say.

2. A talk should contain material of interest to the audience to whom it is given. The thoughtful speaker will find it possible to select a subject which is of significance both to himself and to his listeners.

3. A talk should contain only as much material as can be handled adequately in the time at the speaker's disposal. Moreover, the sketchy handling of numerous subjects is less effective than the sufficiently thorough treatment of one.

4. A talk should stay close to the subject the speaker has chosen. Rambling should be avoided.

B. Organization

1. Every talk should have a title which indicates exactly what the subject is and perhaps the speaker's attitude toward it.

2. The first part of a talk should seek to capture the attention and interest of the listeners. This beginning will briefly introduce the subject to the audience. Long introductions are not needed; but a speaker should make sure that his hearers understand clearly what he is going to talk about.

3. A talk should move smoothly from point to point. It should avoid sudden and abrupt changes from one phase of the subject to another.

4. Greatest emphasis should be placed upon those parts of the chosen subject which the speaker particularly wishes to have the audience grasp. Trivial matters should be treated briefly.

5. A talk should come to a close that is logical and natural. It should not end abruptly.

C. *Word choice*

1. The words used in a talk must, first of all, be as exact and definite as possible, so that a speaker's precise meaning will be conveyed to his listeners.

2. The language employed must be chosen with the audience as well as the subject in mind. A speaker must neither talk "over the heads" of his listeners nor talk "down to them." So far as the words used are concerned, both of these unfortunate extremes can be avoided if the speaker considers his audience both while he prepares his talk and while he delivers it.

3. Words should be chosen not only for their definiteness of meaning but also for their sound and the feeling they convey. To put the matter in another way, a speaker's diction should reflect both his thought and his mood.

4. Manifestly, all words should be spoken distinctly. Likewise, words must be pronounced correctly, their pronunciation having been learned during the preparation of the talk.

D. *Voice*

1. The speaker's voice must be loud enough to be heard by the entire audience.

2. The rate of speech must be slow enough so that the

audience can keep up with the speaker. Long hesitations and needless pauses, however, must be avoided.

3. A speaker's voice inflection should vary according to the nature of what he is saying. Changes in tone or inflection often help a speaker keep his listeners interested. At the same time these changes assist them to understand. A *monotone*, like the sound of steadily falling rain, or any other sound repeated without variation, is wearisome. (Do you see the relation between the word *monotone* and the word *monotonous*?)



E. Posture

1. To appear at ease, to seem "at home" before one's listeners, is perhaps the most important element of posture. Generally a speaker's posture is observed only if there is something wrong with it. Perhaps it is stiff and strained, or it may be sloppy. These are defects which probably can be avoided by the speaker if he is sure of what he is going to say and then proceeds to say it vigorously and interestingly.

2. A speaker should look at his audience—not at the floor, or out of the window, or into space, or at his notes (if he uses notes). Also, he may well move his eyes from one part of the room to another rather than look at one spot all the time he is talking.

3. A speaker must "look alive." He should avoid the appearance of being glued to one spot.

4. Almost everyone has to overcome little mannerisms that may distract his audience from what he is saying. Among the annoying little acts that should be avoided are the following: twisting a handkerchief between one's fingers; putting one's hands into one pocket after another; jingling something in the hands or in a pocket; fussing with the hair; putting the hands to the face (especially around the mouth); wriggling the feet.

F. Facial expression and gestures

1. Just as the speaker must keep his voice from being monotonous, so also should he avoid monotony of facial expression. Facial expression will naturally vary somewhat with the nature of what is being said. If one is really interested, then changes in expression are sure to occur automatically. However, straining after appropriate facial expression is just as distasteful to an audience as woodenness is.

2. When people talk informally with their friends, they unconsciously use their hands, their heads, and other parts of their bodies to "back up" what they are saying. These same occasional and altogether natural gestures are also likely to occur when a speaker talks interestedly and enthusiastically before an audience, but forced gestures should be avoided just as should forced facial expression.

Group Problem 12

A. The class now has before it two lists of the qualities that a good talk and a good speaker possess. Spend a little time comparing and contrasting these two lists—the one you organized in connection with Group Problem 11 and the one found on the preceding pages. Then discuss the following questions:

1. What additions do you think should be made to the list in the book? Why should these additions be made?
2. What items do you believe could be omitted from the book list of qualities? Why?
3. What changes do you believe should be made in your class list of qualities after you have considered those in the book? Why should these changes be made?

B. When you have finished considering these questions, decide on a list of desirable characteristics which you as a class are going to set up as a standard for your future oral compositions. Keep this list well in mind so that it will serve you in two ways: (1) as a guide for your own talks; (2) as a basis for your discussion of each other's talks.

THE PART PLAYED BY THE AUDIENCE

In any speech situation there are two closely related parties. As business contracts say, they are the party of the first part and the party of the second part. The party of the first part delivers. (In oral composition he is the speaker.) The party of the second part receives. (In oral composition he is a member of the audience.)

Let us remember something we discussed earlier. The chief purpose of speaking is to communicate—to pass on our ideas, experiences, problems, feelings, and so on, to someone else who is listening. This being the case, it is clear that both parties in the communicative situation have responsibilities. We have just finished considering the responsibilities of the speaker. We have discovered and rather thoroughly discussed the qualities he and his talk must possess if he is to fulfill his end of the job of communicating.

Now, what about the audience? What will its part be in a speech situation that is somewhat more formal than mere conversation?

Group Problem 13

Recall the many occasions when you have been a member of an audience. Likewise recollect your experience as a speaker before your class, your club, your team, or some other group. Then prepare careful answers for each of the following questions. The class will discuss the answers that are given.

After the discussion has taken place, the class will make a list of the responsibilities of the audience—the way in which listeners should conduct themselves toward the speaker and toward each other. The list may be placed on the board first and then copied into notebooks.

1. What actions on the part of other members of an audience disturb you most when you are listening to a talk or attending a motion picture, a play, or a concert?
2. What is meant by "audience courtesy"?
3. What must an audience do in addition merely to listening? (What is the meaning of the expression "thoughtful listening"?)
4. Even if a part of an audience is not interested in what is being heard or seen, why must it avoid unmannerly conduct?
5. What actions on the part of your audience distract you most when you are speaking?
6. If you find it necessary to take notes during a talk, how can you do so without making the speaker uneasy?
7. What methods have you seen skillful speakers use to regain the attention of their audiences?
8. Under what circumstances, if any, do you think an audience is justified in showing its dissatisfaction with a speaker?
9. Of all the responsibilities of the audience you have discussed, which are the most important from both the point of view of the speaker and that of the listener?

If we have discussed the foregoing questions thoughtfully, we have come to some very definite conclusions about the relationships between a speaker and his au-

dience. How do the conclusions of the class compare with those which follow?

1. During a talk, listeners must not only hear but also think. If, later on, questions are going to be asked about something that has been said, it is especially necessary that every member of the audience listen attentively during the talk.

2. The very least a speaker is entitled to is quiet courtesy on the part of his hearers. They should sit (or stand) still. Most of the time they should look at the speaker. Nothing is more disconcerting to a speaker who is doing his best than to notice that his audience is both physically and mentally inattentive.

3. If notes are taken during a talk (and they often will be), the note-taking will be done just as unobtrusively as possible.

4. Each member of an audience should extend to the other listeners the same courtesies to which the speaker is entitled. Interested listeners are justified in resenting disturbing actions on the part of others.

5. The best rule for each member of an audience to remember is this: He should be the kind of listener that he hopes to have when his turn comes to speak.

We see, do we not, that, while the part the audience plays is very significant, there is nothing at all difficult about it. After all, the conduct of the listener is based merely upon standards of friendliness and ordinary courtesy. If we cannot conform to such simple standards, something is very much the matter with us.

THE CRITICISM OF ORAL COMPOSITIONS

As we continue to talk to groups of our fellows, we should noticeably increase our skill in standing before an

audience and expressing ourselves. We hope that this increased skill will be evident not only in English classes but in other classes and in our out-of-school talking as well. If we put into practice what we have been learning in our recent studies, increased skills and greater self-confidence are sure to follow.

But we cannot learn to do things well merely by talking about them. That is why we actually have been conversing, delivering talks, and writing while we were deciding how these things should be done. We actually have been doing the things we were talking about. That really is the only efficient way to learn how to do anything, whether it is driving a car, making a pie, writing a letter, playing a game, or building a boat.

However, while we are learning we often need advice and assistance. To be sure, practice makes perfect. But unless we practice in the right way, we may develop unfortunate habits instead of effective ones. Often, therefore, we need to have our weaknesses pointed out to us so that we may set to work to overcome them. Sometimes we don't even know about these weaknesses until they are called to our attention. Once they have been pointed out to us, it is our business to get rid of them. Only in that way shall we really improve in whatever we are trying to do.

When we give talks in school, our audience consists of our schoolfellows and our teacher. It is up to this audience to conduct itself as has been described earlier in this chapter. But the audience has another important duty. That duty is to help us improve. It can assist us in two ways: (1) It can tell us what is especially good about our talks. (2) It can indicate how our talks could have been made more interesting and effective.

What will guide the audience in deciding what the strengths and weaknesses of a talk are? We already have a basis for these judgments, haven't we? It consists of the list of the most necessary characteristics of an effective talk. The class made such a list, you remember, and one is given in the book on pages 66-69. Whichever list you use, you will be asking yourselves certain questions as you listen to each speaker. But before we list these questions let us recall that our first duty is to be a good audience. Unless we are good listeners we cannot possibly be helpful critics. Among the questions we shall have in mind as we listen are the following:

1. In what ways is the speaker's subject matter excellent? How might he have made it better?
2. Has the speaker organized his material so that it is clear, interesting, and effective? What changes would improve the arrangement of his talk? Why?
3. How successful was the speaker in choosing language that was both correct and attractive?
4. What part did the speaker's voice play in making his talk easy to follow and pleasant to listen to? In what ways might he improve the use of his voice?
5. Was there anything about the speaker's posture, facial expression, or gestures that distracted our attention from what he was saying? If so, how may these disturbing qualities be avoided? In what ways were the speaker's posture, expression, and gestures especially commendable?

After each talk, both the speaker himself and the class as a whole will profit from a brief discussion of what has been said and the way it has been said. As we have listened, we have had paper handy. Without annoying or embarrassing the speaker, we have jotted down notes which will guide us when the time comes for the class to discuss a talk. They will, we hope, contain praise as well

as suggestions for the speaker. As a result of the discussion, both the speaker and his listeners should have learned something new and valuable about talking before an audience.

These discussions we call *criticisms*. The words *critic* and *criticism* are often misunderstood and misused. Frequently a critic is looked upon as merely a faultfinder. A criticism is often thought of as solely an unfavorable opinion. Let us get straight on the real meanings of these words. (1) A *critic* is one who calls attention to the excellent qualities of an object or an act just as emphatically as he points out defects. (2) A *criticism* is a thoughtful judgment of both merits and weaknesses. A criticism may be wholly favorable. A critic may find a piece of work altogether praiseworthy. In other cases, of course, criticism may contain more censure than praise. The best critics, however, seek to be helpful by both commending what is good and suggesting ways of improving what is not so good.

We shall try to be good critics. In order that we may succeed in this, let us draw up a code for the guidance of our critical discussions of oral compositions.

Code for Critics

The good critic will:

1. Commend the speaker on those phases of his talk that have been especially successful.
2. Suggest a specific remedy for each fault that he mentions.
3. Be frank, but not personal or antagonistic.
4. Give his principal attention to really important matters and not be overly concerned with minor details.
5. Refrain from repeating what already has been said.
6. Endeavor to avoid, in his own oral compositions, the weaknesses he has pointed out in the speech of others.

We now have before us two guides for our discussion of the talks given by our classmates. (1) On page 74 are listed the questions that we shall keep in mind as we listen. (2) We have just finished indicating *how* we shall criticize. If we employ these two guides, our critical discussions are sure to be both interesting and valuable. From now on let us use these guides in our discussion of talks given both in English and in our other classes.

Group Problem 14

In order to gain a little practice in using our guides for the group discussion of talks, let us experiment with them for a class period or two.

A. Perhaps your teacher will prepare a brief talk for you. The subject of the talk will, of course, be chosen by the teacher. The class will be the courteous and thoughtful audience. Each member of the class will make brief but accurate notes on what the teacher says. At the end of the talk, all of you will join in discussing it, bearing in mind the questions on page 74 and the "Code for Critics," page 75.

B. Two or three members of the class will volunteer to give talks, both for practice in speaking and in order to give the rest of the class further experience in criticism. These volunteers may discuss a book, a "movie," a trip, a hobby, an experiment in science, a political question, some plan for the future, or an interesting experience. Again notes should be taken on the content of the talks. Likewise, after each talk there will be informal discussions of the kind suggested in part *A* of this problem.

C. If possible, the whole class will attend a lecture in the assembly hall or some other place; or the group may listen to some radio speech. During the next class period the speech may be discussed. If the whole class cannot attend the same lecture or listen to the same radio talk, each member of the class will discuss for the group a speech he did find it possible to hear.

PREPARING TO SPEAK

Up to this point in our discussion of more formal oral composition we have carefully considered the following subjects: the purposes of somewhat extended talks; needful qualities of the talks and their delivery; the part the audience must play in profitable oral composition; and ways to criticize each other helpfully. The present division of the chapter will treat the problem of planning talks and preparing to deliver them.

Group Problem 15

Think over each of the following questions. If you need information about any of them, seek it from your parents, your friends, your adult acquaintances. Be ready to give your answer to each question.

1. In the past how have you gone about selecting a topic for a talk?
2. If a general subject has been assigned by your teacher, how have you chosen the particular part of it you have decided to use?
3. What kinds of books have you found most helpful when you have needed more information than you already possessed about your chosen topic?
4. After you have decided on your subject and have secured the needed information, how have you set to work to organize your material?
5. How have you chosen a title for your talk? (Why is a title necessary?)
6. How have you made your decisions as to what to include in your talk and what to omit from it?
7. If there is a time limit on your talk, how have you made sure that you would not exceed it?
8. What kind of writing (if any) have you done as you prepared to speak to some group?
9. You probably have practiced giving your talk. Just how have you practiced? If you have practiced in several ways, which one have you found most helpful?

10. Choose some acquaintance who has to speak in public rather frequently. It may be one of your teachers, your principal, your minister, a lawyer, your mayor, a public lecturer, a merchant, an advanced college student, a college professor, or an officer in some organization. Ask him to tell you briefly how he secures and prepares the material for his speeches. Ask him to tell you, also, whether he practices in any way before he speaks. If he does practice, just how does he do so? Relate to the class what you have found out. How can the information you have secured assist you in preparing your own talks?
11. When you speak to an audience do you find it helpful to have brief notes to guide you? Why?
12. If you do use these notes, how do you prepare them? Exactly what use do you make of them while you are talking?
13. Perhaps you have seen a speaker read his talk. What is your opinion of this practice?
14. What are your reasons for objecting to the reading of a speech—if you do object?

As the result of the discussion of the foregoing questions, we probably have come to definite conclusions about a number of matters. About others we perhaps are not so sure. In any event, some of the problems we have been thinking about deserve further consideration. These problems have to do with the steps which must be taken in preparing to speak.

(1) The first step is, of course, the choice of a subject. (2) Closely related to this step is the need for deciding just what phase of the subject will be discussed. (3) The next step consists of selecting the materials to be included in the talk. (4) Then comes the task of arranging these materials in the most attractive and convincing order. Thus there are four closely related steps in our preparation of the material for a talk. Let us illustrate them.

As a member of your class, I have chosen to give a talk on "Amateur Photography," an activity in which I am interested. But I know at once that I cannot hope to tell you everything about amateur photography in the few minutes I am allowed. Therefore, I must limit myself and my subject. I think over the subject. I decide that my specific topic will be "Taking Snapshots."

I have now taken the first two steps: (1) *selecting* my subject and (2) *limiting* it.

Next I have to decide upon the materials to include. I take a piece of paper. At the top I write what I think is going to be the title of my talk: "Taking Snapshots." Beneath the title I make a list of the ideas that I may wish to include. My notes look something like this:

Taking Snapshots

How to hold the camera
The kinds of pictures I like to take
How to adjust the shutter of a camera for snapshots
Why I like taking snapshots
The best kind of day for taking pictures
Placing the person or thing whose picture is to be snapped
Photographing moving objects or people
The kind of camera I like to use
The causes of poor results
Some of my most successful snapshots
Putting the film in the camera
How to develop films
How to enlarge pictures
Getting the object in the finder
The make of films I use
Mounting pictures on cards or in a book
The best kind of printing paper for snapshots
What to avoid in taking snapshots
How to adjust a camera for distance
Taking a film out of a camera

After I have jotted down these possible items, I look them over critically. At once I discover a number of things: (1) I have here much more material than I can possibly include in a five- or six-minute talk. (2) Some of the items really do not pertain closely enough to my subject. (3) As yet I have no satisfactory arrangement of my material.

My next step is to decide which of the topics in the list are "off the point" or are not important enough to include. These I erase or cross out. Having decided which topics to use, I must arrange them so that my talk will *begin somewhere and really go somewhere*—so that it will have *beginning, middle, and end*. After I have given the matter the best thought of which I am capable, perhaps I have an outline like this:

Taking Snapshots

I. Introduction

- A. Why I enjoy taking snapshots
- B. The kinds of snapshots I like best to take
- C. Some of my most successful snapshots (Illustrations may be shown the class.)

II. How I take snapshots

- A. The kind of camera and films I use
- B. The kind of day that is best
- C. Adjusting the camera for light and distance
- D. The position of the object with respect to the sun
- E. Getting the object in the finder
 - 1. Stationary objects
 - 2. Moving objects
- F. How to hold the camera
- G. Using the bulb or trigger to make the exposure

III. Conclusion

- A. Certain mistakes to guard against
- B. Why I think other members of the class would enjoy taking snapshots

I now have what seems to be a fairly good working outline. At least I have thought through my talk from beginning to end.

Perhaps, however, I have included too much or too little. I must find out. The best way will be to experiment by actually making my talk. Perhaps one of my family will listen to me. Or I may bargain with a friend to hear him if he will hear me. Or I may have to experiment by myself. However I do it, my experiment will help me in two ways: (1) It will show me how my outline needs to be changed. (2) It will give me practice in delivering my talk. When I stand before my audience I shall be much more sure of myself than I would if I had not taken these various steps in preparation.

It is always well for beginning speakers to do this practicing under circumstances as much as possible like those under which they are actually to talk. If we can practice before someone, so much the better. Since we shall stand up when we deliver our talk, let us do so when we practice. Perhaps, if we are alone when we practice, we may wish to stand before a mirror. By doing so we may see ourselves as others are going to see us. Possibly in this way we can avoid little mannerisms that might distract our audience. If we are going to use notes when we actually talk, we may also use them when we practice. Any notes we use, however, should be very brief.

We must never be slaves to any outline we have made. An outline is merely a preliminary sketch. It helps us select and arrange our materials. But when we are actually giving our talk we must continue to think carefully. Often we shall find it wise to omit something we had intended to say. Just as often we shall need to add something we had not thought of before. Likewise it fre-

quently happens that we need to change the order of our remarks or the manner of delivering them. In short, our plans are to help us but not to control us.

Group Problem 16

The class and the teacher will choose some large subject. Perhaps one of the following will serve:

Radio	Public health
The printing industry	Literature
The school magazine	Gardening
American government	Motion pictures
Baseball	Athletics
Scouting	School organizations
Physical education	Summer camps
Vocations	Air transportation

A general subject having been chosen, it should be written on the blackboard. Then the class will work together on each of the following problems:

A. Limit the subject; that is, choose some specific phase of it that can be discussed in a five- or six-minute talk (just as was done when it was decided that a speaker might choose the topic "Taking Snapshots" from the large general subject "Amateur Photography"). You will find that any rather general subject can be broken up into many specific topics, each one suitable for a short talk.

B. Having selected a specific topic of interest to the class, each of you will suggest ideas that might be used to develop the topic. These will be written under the title, just as was done under "Taking Snapshots."

C. The class will next decide which of the many ideas that have been suggested are best and should therefore be included in the final outline.

D. Then these selected items should be arranged in a clear, effective order under three or four major headings.

The class as a whole has now worked out the plan for a talk. Each of us should have a clearer notion than before

as to how to go about this important task. Let us see how skillful we have become.

Written Problem 5

Each member of the class will choose a general subject. It may be one of those listed in the preceding group problem, or it may be some other.

Having chosen his general subject, each pupil will work individually in the classroom, taking the four steps necessary in preparing an outline for a talk. As you remember, the four steps are: (1) limiting the subject; (2) making a list of many ideas that could be included; (3) selecting from the long list those ideas that are most important; (4) arranging the selected ideas in the most effective order.

As you are at work, you may wish to refer to the outline the class as a whole has made or to the one on page 80. Your teacher will also be in the room to help you if you run into serious difficulty.

A few pages back we spoke briefly about the use of notes during the delivery of talks. Let us consider that question a little further.

There are advantages and disadvantages in using notes. Brief notes may keep us from rambling; they may keep us from omitting important matters; they may give us a feeling of greater security as we stand before our audience. These are advantages.

But the use of notes may hinder us. Our notes may keep us from thinking while we are speaking—and that is exceedingly unfortunate. Also we may spend too much time looking at them. These are disadvantages.

If we do use notes, let us observe the following suggestions: (1) Notes should be very brief—just the barest list of major topics. (2) We must feel free to depart from them if our talk will be improved thereby. (3) We shall refer to notes only when it is absolutely necessary. (4)

We shall be so familiar with our brief outline that a mere glance at it will give us the information we need.

If we follow these suggestions, no one will object to our using notes. If, however, we misuse an outline everyone will object, and we shall be asked to get along without notes until we are able to use them properly.

A SERIES OF ORAL-COMPOSITION PROGRAMS

In this chapter we have looked into many of the problems with which a speaker is concerned. By this time we surely know rather definitely "what it's all about."

Let us be clear on one point before we go any further. What we have learned about speaking before an audience is not for use in our English classes only. It is just as important that we speak effectively in all the rest of our school work and in our out-of-school speech activities as it is that we succeed in our talks before our English group. In short, if the work we have been doing with speech has been worth while, our oral composition will show improvement all along the line.

Now let us see how well we can put into operation what we have been studying.

Oral Problem 6

Numerous possible subjects for oral compositions follow. However, before you decide which of these subjects you are going to use, it would be well to consider some of the many ways in which a series of oral-composition programs may be organized.

1. Each pupil may choose for himself certain subjects, decide upon particular phases of these subjects for his talks, make his preparation, and then speak to the class.

2. The whole class may select one general subject—such as "Books"—and each member of the class may prepare to speak on some phase of this subject. You can take care of your oral

book reviews in this way. There are many subjects of this kind—subjects that will provide a program for the entire class.

3. A group of from four to ten pupils may choose some large topic, divide it among them, and each pupil report his findings in connection with his part of the subject. To make this plan successful, the group must co-operate thoughtfully and each member do his part well.

4. The members of a school club may present a program before the rest of the group.

5. The class may give a series of radio programs. Perhaps the school owns a microphone. If not, certain of the boys can rig up an imitation microphone in the shop. An announcer will be appointed for each day or for each two days. He will make any needed announcements and briefly introduce each of the successive speakers.



Thus before the talks begin, a part of a class period may be devoted to deciding upon the general plans for the whole series of oral-composition programs. Once the class has made its decision, each member will do his very best to make the program successful, interesting, and helpful in every possible way.

Most of the following subjects, as you will see, may serve either as topics for individual talks or as subjects for programs in which all members of the class will participate.

Suggestions

1. My most interesting school subject
2. The most valuable school work I ever did
3. Books

The most useful book I own

A book that gave me particularly valuable information

A review of a book recently read

The best-written book I ever read

A book that succeeded in making me think
A book that created in me a keener interest in literature
My favorite kind of reading (poetry, plays, novels, short stories, biography, travel tales)
Interesting acquaintances I've made in books
Book travels I have taken
The most exciting adventure I ever found in a book
Wandering among the books in a library
Books the school library ought to buy
Developing a class library

It is easy to see, is it not, that an exceedingly interesting book program can be given by the whole class?

4. My hobbies

Here, too, is material for a program to last several days, during which many pupils tell of the things they enjoy doing out of school.

5. How I earn money

6. My favorite sport and how I became interested in it

7. What I think I wish to become

If you do not care to be so personal, several of you may tell the class about the advantages and disadvantages of some line of work: the kind of preparation it requires; the kind of life one leads if one is engaged in it; the kind of person who is apt to succeed in it; the income it provides; and so on.

8. Where I wish to go sometime (and why)

9. Interesting trips I have taken

If you choose this subject, remember that one can take very interesting trips without going far away from home. If you are an interesting person yourself, you will find interesting things wherever you go.

10. Passers-by

Did you ever sit on the porch or in front of the house and try to "size up" the people who passed? It really is an intriguing pastime.

This topic, by the way, calls for the description of people. Other subjects in the list suggest the description of places and objects. An effective description succeeds in causing the listener or reader to see clearly through the eyes of the speaker or writer. Therefore, if you would describe effectively, you first must observe closely. Then you must determine upon the details to be included in your description, selecting those which are most significant and revealing. These details must be presented in such an order that your word picture develops accurately and vividly. When that happens, your audience will see what you have seen and be affected by it much as you have been.

11. My paper route

12. The kinds of people I wait on

Perhaps you work evenings or Saturdays in a store or restaurant or at a filling station.

13. What I saw on the way home last night

If you are awake and alert, you will find that something is always happening which excites your interest or curiosity.

14. Things most people don't notice

15. The college I think I wish to attend

16. Whom am I describing?

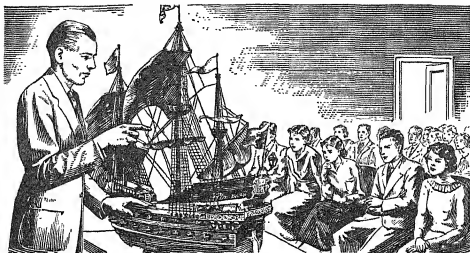
Do you enjoy riddles? You might spend a period during which several of you accurately describe some prominent person or book character without giving away his name. The class will try to decide whom you are talking about.

17. What place am I describing?

Follow the same procedure here as in suggestion 16.

18. What process am I explaining?

Probably people more frequently speak and write in order to *explain* than for any other purpose. It is needful, therefore, to develop skill in making explanations.



Just as you first must see clearly what you attempt to describe, so you must first understand fully what you attempt to explain; otherwise you will confuse your audience rather than enlighten it. An effective explanation—exposition—of a process or an idea requires the speaker or writer to take his audience with him step by step so that the audience may grasp the relationship of parts to each other and of parts to the whole.

When you explain a process you must clearly answer the question: How does it work? When you explain an idea you must equally clearly answer the question: What does it mean?

19. How I made ——

You can tell the class very carefully how you made a tennis court, a doghouse, a dress, a chair, a bobsled, a bookrack, a boat, or any one of the many things you have made in school or out.

20. A memorable and interesting historical event

If you choose this topic, tell why the event is memorable and why you are interested in it.

In connection with this subject and a number of others in the list, speakers will probably find it necessary to secure information from books and other sources. This information must be quoted accurately. Moreover, in the course of his talk, the speaker should indicate the sources

of his information. In other words, he should acknowledge his indebtedness to the books or articles he has consulted. The writer must do the same. He, however, employs quotation marks when he repeats someone else's exact words. When he merely summarizes another writer's ideas, he acknowledges his source either immediately before or after his summary, or in a footnote.

21. In commemoration of ——

During each year we celebrate important events and do honor to outstanding people. Several members of the class might arrange a program in celebration of Memorial Day, Christmas, Thanksgiving, Washington's Birthday, or some other day.

22. A famous historical personage

Try to choose an individual about whom the class has less knowledge than you have.

23. A class banquet (or club or athletic dinner)

A toastmaster will introduce several speakers who will talk on appointed subjects. A committee will arrange the program.

24. Anecdotes

We all tell anecdotes rather frequently, either to amuse others or to illustrate an idea we are explaining. To be effective, an anecdote must be kept brief; it must have a "point"; it must be told so that the point is not given away too soon nor dragged out needlessly. An anecdote program should be especially interesting if the little episodes related are from your own experience rather than taken from magazines and joke books.

25. Stories

If you have a storytelling program, you may relate experiences you have had that make good stories; or you may repeat stories told by your parents or friends; or you may invent stories to tell. Try to avoid retelling stories you have read.

Storytelling is certainly one of the most entertaining

uses of language. A well-told story causes listeners or readers almost to participate in the events that occur and to live the lives of the people involved. A skillful teller of tales is welcomed by any group of people.

Perhaps the following suggestions will help you make your stories exciting:

- (1) Include enough details so that the situation is grasped by your audience and the characters are vividly portrayed, but omit details that are needless or trifling.
- (2) Arrange the order of events so that suspense is felt—so that the audience keeps wondering what is going to happen next.
- (3) Let your characters talk. By their conversation they help tell the story and, at the same time, they reveal themselves.
- (4) Play fair with your audience. That is, keep your story natural and lifelike although perhaps it does contain unusual people and events. If your story ends in an unexpected way, be sure that its conclusion appeals to the audience as being entirely possible.

26. How to conduct a meeting

Most of you already know something about conducting meetings in accordance with "rules of order." Perhaps you may wish to turn one or more of your oral-composition programs into meetings of this kind. Before you do so it might be well to devote a class period or two to the discussion of parliamentary procedure.

A number of talks may be delivered on various phases of the subject. Appointed pupils—or volunteers—will instruct the class on such subjects as the following: (1) the duties of the chairman; (2) the duties of the secretary; (3) how to make and second a motion; (4) how to amend a motion; (5) the kinds of motions requiring no second and allowing no debate; (6) what is meant by such phrases as "come to order," "have the floor," "out of order," "rising to a point of order," "calling for the question," "leaving the chair," "laying a motion on the table," and "re-opening the question."

The pupils who report on these topics, and any others of interest to the class, will doubtless profit from studying appropriate sections of *Rules of Order* by Roberts, and *Students' Handbook in Parliamentary Law* by Leighton.

27. A program of the stamp club—or some other club

The members of the class may organize themselves into several clubs and put on their programs on successive days. Or the whole class may form one club and put on a series of programs.

28. Important events or problems

Interesting and important events are occurring daily. Some perhaps concern your school; others concern the immediate community; others are of state-wide importance; still others are national in scope; and many are international.

Several members of the class may be chosen as reporters. These reporters will make it their business to keep up-to-date on what is happening in connection with the particular problem they have chosen. They will search for information in newspapers and news magazines. Every so often they will report to the class the latest news bearing upon the problem for which they are responsible.

This program, you see, may form a part of the oral-composition activities throughout the whole year.

29. A debate (or a series of debates)

In English as well as in other school studies, many problems arise concerning which there is difference of opinion. Also you "take sides" on numerous political, social, and industrial problems. You may debate several of these problems.

Debates may take various forms. Whatever form they take, however, make sure that speakers talk on the sides in which they honestly believe. The reason for this suggestion is clear. The purpose of debate is to discover the best answer to a question or the best solution of a problem. The purpose is not merely to argue for the sake of arguing or to win a victory over opponents. If one would

persuade others, one must first be logically persuaded oneself. A debater must possess the needed facts, organize them, and present them convincingly. Moreover, he must see all sides of the problem in order to answer the arguments of the opposition.

Three possible ways of carrying on a debate are these:

(1) Two members of the class may present their differing views and experiences.

(2) The class as a whole may be divided into two or more "camps"; then as many speakers as wish may speak on one side or the other.

(3) You may have a number of debating teams, each with two or three members. These teams may debate with each other on subjects that are of interest to them. A debate committee, of which the teacher will be a member, will suggest topics and arrange the debate program.

30. Introducing a speaker to an audience

If you wish to, you may appoint a chairman for each day of your oral-composition program. He will conduct the class meetings. Among other things, he will present the successive speakers, telling something of interest about each one and announcing the subjects for the talks. This chairman may also conduct the brief discussions—criticisms—that follow each talk.

31. Nominating speeches

Perhaps a class election—or a local or national election—will occur soon. Members of the class may present their candidates and tell the reasons why they should be nominated and elected.

32. Plans for written compositions

Certain members of the class may wish to tell about an essay, story, poem, or play they plan on writing. They will discuss their subjects and the way they expect to treat them. Also, these speakers will seek suggestions from the class both as to what they plan to write and how they expect to write it.

It is clear that the subjects proposed in the preceding problem are only a few of the many concerning which we can make talks. Our lives are so full and our interests are so numerous that the subject matter for formal and informal speech is almost limitless. This being true, there is really never any need to make talks in school about subjects that are not interesting or important to us.

But something else should also be clear. It is this: Even the topics that have been suggested would occupy us for a whole year if every one of us attempted to use each of the subjects. Of course we cannot spend a year at one time working with oral composition. We shall, however, spend from two weeks to a month on oral composition two or three times each year.

Therefore, let us keep two things in mind: (1) When we return to oral composition the next time in our English classes, we shall find it helpful to review the material in this chapter. (2) When we prepare to speak in our other classes (or out of school), let us make use of the knowledge we have been gaining in the present study of oral composition.

CHAPTER V
IN WHICH WE INQUIRE INTO CERTAIN
INTERESTING PROBLEMS
CONNECTED WITH WRITING



OUR first work has been with the oral uses of language for the reason that talking is our most frequent and probably our most necessary use of language. However, as we have considered oral language, we have also done some writing. It is clear to us that speech and writing are closely related and that developing skill in one often assists us to develop skill in the other. Moreover, we often find it helpful to write about something before we talk about it. Frequently, too, we need to talk a thing through before we try to write about it. Also, when we plan a written composition we have to select, limit, and organize our material much as we do when we plan a talk. (See pages 77-84.)

After all, then, speech and writing really are not so very different. They are simply two ways of doing approximately the same thing. In speech we utter words and related groups of words. In writing we put these words and groups of words on paper.

Do you recall what we decided are the three chief uses we make of speech and writing? We speak and write: (1) to communicate; (2) to leave records; (3) to solve problems—to think through ideas, plans, or experiences.

We speak and write in order to fulfill one or more of the foregoing purposes. Sometimes speech is sufficient for our purpose. Often, however, speech will not serve us completely enough. Then we have to write. We write: (1) if the person to whom we wish to say something is not present; (2) if we wish to make a permanent record of facts, ideas, thoughts, experiences, and so on.

We have already seen that slovenly conversations and haphazard talks fail to achieve their purposes. We know without being told that careless, inexact, disorderly written composition is relatively worthless as a means of communicating or recording. Working together we have established standards for our speech. In the course of the present chapter and certain later chapters we shall, among other things, set up standards for our written expression. As we do so we shall make a discovery, which, while it is not a startling one, may not have been apparent to us at first. It is this: Most of the standards for effective speech are also the standards for effective writing. The reverse, we are sure to discover, is equally true.

WHY WE WRITE IN ALL OUR SCHOOL WORK

Not many of us expect to become professional writers. That being true, why do we spend so much time in our English classes studying written composition and getting practice in it? Why, also, do we write so much in our other school subjects? Each of us probably has asked questions such as these. It is natural that we should.

Group Problem 17

A. Think over each of the following questions. Prepare careful answers to them. Be ready to present and defend your answers orally before your class.

1. Why are written reports required in your work in science? Why do you "write up" your experiments?
2. In your social studies why do you write about some of the "outside reading" you do? Why do you occasionally write essays on various political, social, and economic problems that arise in the work in history, civics, geography, or economics?
3. In your study of foreign languages, you often write your translations. Why do you do this?
4. In English why do you write about some of your reading? Why do you write letters in composition classes?
5. Why also, in English, do you sometimes attempt to write original stories, essays, or poems?
6. Why, during your recent study of oral composition, were you asked to prepare several pieces of writing?
7. Why does the secretary or treasurer of your class or of one of your clubs write his minutes or his financial report?
8. Do your teachers require you to write in school merely to give you something to do, or do they have better reasons? Think this question over very carefully. Then write a brief answer (four or five sentences) in which you give your honest opinion. Be ready to read your statement to the class.



B. To what conclusions have you come? Do you see any more clearly than before why certain kinds of writing have to be done in school? Have you discovered any present and future benefits that result from this writing? What are these benefits?

If we have given the questions in the preceding group problem our honest and careful thought, we very likely have arrived at some of the following conclusions:

1. We write in connection with almost all school work because writing is an accurate and permanent way of reporting and recording the results of experiments, the

content of readings, and the solutions of the problems with which we are faced. If we put our material down in black and white, there need be little guesswork as to what we have said. It is there before us.

2. Moreover, setting our ideas down assists us to think straight about our subject, to organize our materials, and to judge wisely what to include and what to omit. It is for this reason that a written outline is helpful in preparing a talk.

3. In life after school, most of us will have to do certain kinds of writing. All of us will have to write letters. The majority of us will have to make written reports of one kind or another at least occasionally. The business man has to. The salesman has to. The doctor has to. The public official has to. The office worker has to. Indeed, with few exceptions, every one of us will have to engage in this kind of writing. The amount of it we do will, of course, depend upon our vocations.

In view of these facts we can easily see at least two good reasons for the writing we do in school. These reasons are: (1) We need to write in connection with some of our school work to accomplish the purposes of this work. (2) Our life in school should give us practice in doing the things that we shall have to do after our school days are over.

Many of us have the notion that the only class in which careful writing is necessary is our English class. That is a very mistaken idea. We should get rid of it. It is just as important that we write correctly, effectively, and interestingly in science, geography, history, French, and so on, as it is that we write well in our English work. Moreover, the writing practice we get in other school work can help us increase our skill just as much as the writing we

do in English. And let us remember something we said earlier: The value of a piece of writing of any kind depends both upon what we say and the way we say it. A good idea badly expressed makes a poor paper. A paper is also poor if its form is good but its subject matter is lacking in value or interest.

A PRELIMINARY GLANCE AT OUR WRITTEN-COMPOSITION DIFFICULTIES AND INTERESTS

This brief section of our studies has two related purposes. The first is to cause us to take stock of both our difficulties and our interests in written composition. The second is, quite logically, to help us make plans for overcoming the difficulties that hamper us and for developing and broadening our interests.

Written Problem 6

Think over the writing you have done in school and out during the past few months. If you still have your papers, look them over. What has kept them from being as good as you would like to have them? How can you overcome the weaknesses that you notice or which your teachers have called to your attention? In what phases of writing do you seem to need help from your teachers?

A. Having considered these questions carefully, write a paper on the general subject, "My Writing Difficulties and How I Can Overcome Them." Your essay will probably run from two to four hundred words. It should have an appropriate and attractive title. It should contain as many definite illustrations as possible of the particular problems you face in writing and of how you are attempting to solve these problems.

B. Perhaps some of you have been doing effective writing both in English and your other subjects. In that case you can surely write an interesting paper on the general subject, "The Kinds of Writing I Enjoy Doing and How I Am Increasing My Skill in Them." Here also you will devise an individual

and attractive title for your essay. As with the topic suggested first, the length of your paper will depend upon how fully and illustratively you develop your ideas.

Group Problem 18

A number of the essays prepared in connection with the preceding written problem will be read to the class either by the teacher or by the pupils who wrote them.

A. As the essays on the first topic are read, a list of the chief difficulties the class encounters in written composition will be formulated and written on the blackboard. The class will spend one or more periods discussing these difficulties. Concerning each of them, two questions should be answered: (1) What causes the difficulty? (2) How can the difficulty be overcome?

In order that this discussion may be most helpful, it will be necessary that everyone take thoughtful part, in order that ways of solving many of your written-composition problems can be found.

B. Doubtless a number of the members of the class have been able to write on the second topic—"The Kinds of Writing I Enjoy Doing and How I Am Increasing My Skill in Them." Some of these papers will also be selected for reading to the class. The use of a class period or more for the discussion of writing interests and endeavors should be beneficial and interesting.

Our reasons for talking and writing about both our difficulties and our interests in written composition should be clear. Only if we start by recognizing our problems are we ever going to be able to solve them. But there is something else we must bear in mind: We cannot overcome our writing difficulties all at once. New ones constantly arise. As we become more mature, our writing will become more complex. Unexpected problems will confront us. They will have to be solved as we go on. Each of us must keep his eyes open to these perplexing problems and must strive to find ways of overcoming them. Every time

we rid ourselves of a weakness in composition and every time we avoid a fault, we increase our writing skill by just so much.

In short, skill in writing is a gradual growth with most people, just as skill of any other sort is. This fact should comfort those who are having a hard time with composition. Also it should keep any of us from feeling too self-satisfied about whatever successes we may already have achieved.

DISCOVERING SOME OF THE TYPES OF WRITTEN COMPOSITION

As we all know, there are two varieties of written composition which almost everyone has to employ both in school and out. These are letters and reports of various kinds. However, there are numerous other types of written composition. As readers, we probably have already had some contact with all of these types. Surely, too, many of us have tried to express ourselves by other means than letters and reports. Let us see what the other types of writing are.

Group Problem 19

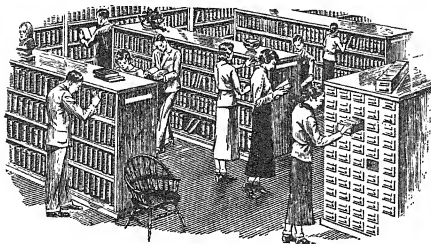
Go through a city newspaper carefully. Make a written list of all the kinds of writing (news stories, feature articles, editorials, and so on) you find in it.

Either cut out of the paper an example of each kind of writing you find, or jot down the title of an example of each kind. (If you prefer, bring your paper to class with the examples marked.)

Be ready to present your list to the class and to tell what the purpose of each of the kinds of writing seems to be.

Group Problem 20

Do with some magazine you find at home or in the school library exactly the same things you did with the newspaper in the preceding group problem.



Group Problem 21

Make an appointment for the whole class with the librarian of your school or of your public library. Spend a class period or more going through the library under the guidance of the librarian and your teacher.

Make a list of the kinds of books you find (as novels, histories, reference books, and so on). Under the name of each kind of book write the title of at least one example.

Group Problem 22

You have read literature of various types in your English classes.

Make a list of the types (as poems, short stories, and so on). Then list as many examples as you can of each of the types of literature you have read.

Are we surprised at the many kinds of writing people do? There are many more varieties than we had supposed, aren't there? Apparently, too, many people must spend all their time doing one kind of writing or another.

In the library we found examples of all the kinds of writing. There, also, we noted the numerous ways in which written composition is presented to readers: in newspapers, in magazines, in pamphlets, in books. We have observed, too, that the literature we have been reading in

connection with English is of many sorts. Chief among them are short stories, poems, plays, novels, essays, biographies, and autobiographies.

Another thing we must have discovered during the days we have investigated the kinds of writing is that each sort of written composition has a particular purpose. Each kind fills a need of either the writer or the reader, or both. It would be well for us to give some thought to the uses and purposes of the many varieties of writing.

Group Problem 23

Consider the following questions carefully. Then jot down brief answers to each of them. Be ready to discuss your answers with the class and to "back up" what you say with facts and illustrations. The class can profitably spend several hours discussing these topics.

1. What is a dictionary? What are its chief uses? Why is an unabridged dictionary much more helpful than one that is abridged?
2. The following is an entry occurring in Webster's unabridged dictionary:

sen'a·tor (sĕn'ā-tēr), *n.* [*ME. senatour*, *fr. OF. senateur* (*F. sénateur*), *fr. L. senator*.] 1. A member of a senate; loosely, a counselor, or member of any legislative body. See SENATE; PRECEDENCE; also *Forms of Address*, in Appendix.

☞ In the United States, the desirable distinction between *Senator*, as the title of a member of the Federal Senate, and *State Senator*, as that of a member of a State senate, is not very generally observed.

2. *Scots Law*. One of the Lords of Session, or members of the College of Justice.

Why is the first word, *senator*, divided as it is? Exactly what is indicated by the marks over the word in parentheses? What does *n.* mean? What do *ME.*, *OF.*, *F.*, and *fr. L.* mean? What do the 1 and 2 signify?

3. What is an encyclopedia? When do you find an encyclopedia useful? What must be the chief quality of the material placed in an encyclopedia?
4. What kind of magazine is most like a newspaper? Give the names of two or three magazines of this kind.

5. What is the purpose of editorials in a newspaper? What is the principal difference between a news item and an editorial?
6. What is the purpose of cartoons (not comic strips) in newspapers and magazines?
7. Why do most newspapers and magazines contain a section devoted to "Letters from Our Readers"? Why do people write letters to newspapers and magazines? (Read some of them in your daily paper.)
8. What is a textbook? How is a student supposed to use a textbook?
9. What books have you read (other than textbooks) that deal with science? What is the chief purpose of the writer of scientific books?
10. Which magazine do you read most frequently and like best? Why?
11. Where does the "magazine section" of a newspaper get its name? Why is there such a section in most newspapers?
12. What two skills must be possessed by the writer of advertisements? Why?
13. You have read books of "pure" history. You probably have also read historical novels, plays, poems, and short stories. How do the purposes of the historian differ from those of the writer of historical fiction?
14. What does the writer of historical fiction do for his readers that the writer of "pure" history often fails to do?
15. How does a biography differ from a biographical novel?
16. What is the difference between a biography and an autobiography?
17. What is a diary? Why do people write diaries? Have you ever read any of the famous "literary" diaries? If so, tell what the value of such a diary is. (Perhaps your teacher will read parts of one to you.)
18. Stories are told in novels, poems, plays, and short stories, as you know. Which of these forms of storytelling do you enjoy reading most? Why?
19. Tell the class why you think certain authors relate their stories in novels, others in plays, others in poems, and still others in short-story form.

20. You, too, may have tried to write poems, short stories, and perhaps plays and long stories. If you have used one or another of these forms for your writing, explain why you selected it.
21. Many of your reports in English and other subjects probably deserve to be called essays. What is an essay? How does an essay differ from a short story or a short poem? In what ways are the three similar?
22. If you have experimented with several kinds of writing, you probably have found that you enjoy doing certain kinds more than others. How do you account for that? With which kind have you been most successful? Try to explain the fact that you have met with greater success in one kind than in another.

Written Problem 7

Some interesting ideas, facts, and experiences should have come to light during the discussion of the foregoing topics and questions. No doubt the whole class was occasionally unable to agree on answers to the various questions. These disagreements may have resulted from insufficient knowledge or from differing beliefs and experiences. In any event, you have been doing some thinking.

Each of you will now select one of the topics the class has been discussing and write about it. Or you may choose topics similar to those talked about. In short, each paper prepared in connection with this problem will discuss an aspect of written composition that is of interest and significance to the individual pupil.

Most of the papers will probably be in essay form. But some of you may find it possible to put your subject matter into a story, poem, or brief play. This would be worth trying.

The class has listed many kinds of writing. Perhaps some of us made lists according to the subject matter that was treated. More of us doubtless made lists according to the forms used by writers to present their subject matter to their readers.

Perhaps the simplest and briefest way for us to summarize the types of written composition is to think of the ways—the *forms*—which people use to express themselves. Much earlier in this discussion we mentioned the two most common, everyday forms: letters and reports. In addition to these forms, we have found several others. Among the most prominent are the following:

1. Stories—both long and short, of various types
2. Essays—both long and short, of various types
3. Poems—both long and short, of various types
4. Plays—both long and short, of various types

As indicated above, there are, within each of these four general classes of writing, several particular kinds. Moreover, certain pieces of writing may belong to more than one general class. Shakespeare's plays, for example, are stories in play form written in verse. *Julius Caesar*, then, is a play, a story, and a poem. Many poems are narratives, as you know. Some essays tell stories as a means of illustrating and clarifying the idea being discussed.

Group Problem 24

In Group Problems 19, 20, 21, and 22 you made lists of all the kinds of writing you could find in newspapers, magazines, the library, and the school collections of literature you have been using. Each of you probably has a rather long list of these specific varieties of written composition.

Now let us see to which general class each of these particular kinds of writing belongs. In other words, under each of the *general* headings—*Stories*, *Essays*, *Poems*, *Plays*—list the several *particular* kinds of writing that you think belong there. (You may find that you need more than four general headings. If you do, you may use as many as seem necessary.) After each particular kind write the title of at least one example. The list headed *Stories* may begin something like this:

Stories

Short stories

Example: "The Red-Headed League" (A. Conan Doyle)

Long stories (novels)

Example: *The Talisman* (Sir Walter Scott)

Stories in play form

Example: *Ile* (Eugene O'Neill)

News stories

Example: An account of an automobile accident in a newspaper

Anecdote

Example: The incident in which the painter Whistler rebuffed the writer Oscar Wilde

After each of you has made his new list, the class will spend a period or so telling about the kinds of stories, essays, poems, and plays found. You will also tell why you placed certain pieces of writing under more than one of the general headings.

It is to be hoped that most of us have made a certain very important discovery as we have investigated the kinds of writing. The discovery is this: *Almost any subject can be written about in several ways.* Most subjects can be treated in all of the four general forms we have considered. This fact is very significant. Do we see why? The reason is rather simple, isn't it? *A writer can put his material into that form in which he is most interested or in which he has the most skill.*

Let us illustrate. Suppose we take the general subject of "The Value of Friendship."

One writer may tell a story, either long or short, in which the beauties and joys of real friendship are vividly painted. You no doubt have read many stories built around the subject of friendship. Another writer may analyze the meaning, requirements, and rewards of friend-

ship in an essay. Someone else may put his story of two great friends into the form of a play. Finally, as you all know, there are many poems that either sing the praises of friendship or tell stories in which incidents in the lives of close friends are related.

Or take the subject of "Patriotism." We have read poems, many of them, that deal with love of country. There are numerous short stories and novels that treat of the same theme. Many a writer of essays has tried to tell us what real patriotism is and how it shows itself. Plays on the subject are also numerous. In them, before our eyes, are depicted true and false patriots. By the words and actions of these characters we see the kind of people they are.

Some of us have in mind other illustrations of how the same idea, experience, or problem has been written about in different literary forms. The class will be interested to hear about these illustrations.

We must be sure to get the point of this whole discussion. When we write, *we shall employ the form that seems to suit us and our subject best.* The forms we use in our writing should be indicated to us by what we want to do with our subject. If we wish merely to discuss, explain, or analyze a subject, we probably shall write an essay. If we wish to illustrate it, we probably shall tell a story about it. In our story, the events and characters will actually bring our subject to life. You may have read Dickens's "Christmas Carol" and O. Henry's "The Gift of the Magi." They are stories that deal with the spirit of Christmas, and for most readers these story illustrations of the Christmas spirit are more vivid and effective than a discussion would be. Possibly our stories may take the form of plays. Perhaps they will be in verse. Once again, then, let us re-

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member that personal preference and the nature of the subject will determine what form we shall employ in a composition.

Oral Problem 7

Read a poem, essay, or short story, or think over some play or novel that you have read in the past. Briefly discuss your chosen piece of literature for the class. Tell the class why you think the author used the form he did for writing about his subject.

Oral Problem 8

Choose a subject in which you are interested and about which you have knowledge or ideas. It may concern your hobbies, your little brother, your school life, a friend, an airplane ride, a book, a motion picture, an incident in your life, a problem you face, a disappointment, an ambition, an historical character, and so on.

Tell the class at least two ways in which you could write about this subject. Indicate what reasons would lead you to employ one of these ways and what reasons might lead you to use the other. After you have presented these possibilities, ask your classmates which form they think would suit you and your subject the best. Insist that your classmates give you good reasons for their suggestions.

Written Problem 8

Write a composition on your chosen subject, using the form you and the class have decided is most fitting.

Group Problem 25

After your essays, stories, poems, letters, reports, or plays have been read by your teacher, several of them will be selected for reading to the class. Probably the teacher will do the reading. If the names of the writers are not disclosed, you will be able to discuss the papers without embarrassment or prejudice.

As each paper is being read to the class, prepare to answer the following questions about it:

1. Why is the form used a good (or not so good) one for the subject?
2. What other form would perhaps have been as satisfactory or even better?
3. How might the writer have improved either what he said or the way he said it, or both? (Your suggestions must be very specific and definite if they are to be helpful.)

WHAT IS MEANT BY ORIGINALITY AND IMAGINATION

We all have heard or read such statements as these: "O. Henry's short stories are very original." "Poe certainly has a vivid imagination." "Wordsworth's poems are not so imaginative as Coleridge's." "That story has an original twist." Your teacher very likely has used the words *originality* and *imagination* when speaking of some of the papers various members of the class have written. Probably most of us have sometimes said to ourselves, "I wish I had some imagination"; or sighed, "If I only had the imagination Jane and Jimmy have!" or "I just can't be original in what I write!" What have these remarks meant?

Group Problem 26

A. Look up the two words, *originality* and *imagination*, in an unabridged dictionary. Copy the parts of the definitions you think are most helpful. Discuss these definitions with the class.

B. Select something you have read—a poem, play, essay, short story, or novel. Tell the class exactly why you think your chosen piece of literature is or is not original or imaginative.

C. After the class has discussed these selections, try to make a new definition for each of the two words. Your new definitions will perhaps be clearer and more helpful than those you found in the dictionary.

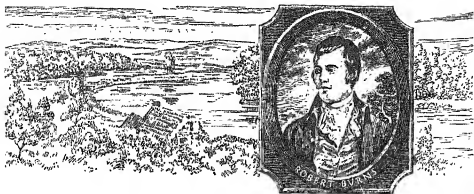
Most boys and girls—and most of their elders, for that matter—have somewhat odd and mistaken notions as to what originality and imagination are. Too many people look upon these qualities as being mysterious and unusual—almost supernatural. One of our purposes in this section of our study is to get rid of erroneous ideas about originality and imagination. An even more important purpose is to try to develop these qualities in our own writing.

First let us consider *originality* as a quality of written expression.

Too often we seem to think that in order to be original we have to write about something that no one ever has written about before. That, of course, is absolutely impossible. Almost everything has been written about many, many times by many, many people. Each of these pieces of writing is original to some degree, unless it is a mere copy of something else. Originality, let us note, has very little to do with subject matter. Thousands of people have written about such subjects as love, death, nature, friendship, war, and happiness. Moreover, thousands more will write about these phases of life. And there will probably be some originality in each new attempt.

The first thing for us to remember, then, is this: In order to be original we do not have to hunt up some strange, unusual, weird subject that we really don't know anything about. In fact, we shall do just the opposite. If we want to be original—really original—we shall write about subjects with which we are familiar, concerning which we have ideas, and in which we are interested.

The second fact we need to get straight in our minds is this: We shall be very unwise if we attempt to imitate the original manner of writing of someone else. One



writer's kind of originality can seldom be successfully adopted by another writer. In other words, originality is a very personal quality. It is the individual way a person has of looking at things and expressing his ideas about them.

Now, then, let us put the two phases of originality together and see what we have. *A writer is original if he uses his own materials in his own most effective way.* If this statement is true—and it is—there is nothing very mysterious or difficult about originality, is there?

Group Problem 27

Read one of the following short pieces of literature. You probably will find them all in your school or public library. Each of these pieces of literature is original in its own particular way. Try to discover exactly what that way is for the piece you choose. Tell the class specifically what makes your story, poem, or essay original. You probably will wish to read portions of the selection to the class to illustrate the points you make.

(If you find difficulty in securing any of the poems, stories, or essays listed below, you may substitute any other short piece of literature you wish to.)

Poems

"Afton Water"
"To a Mouse"

Robert Burns
Robert Burns

"A Vagabond Song"	Bliss Carman
"Birches"	Robert Frost
"What the Chimney Sang"	Bret Harte
"After Blenheim"	Robert Southey
"Sea Fever"	John Masefield
"Requiem"	Robert Louis Stevenson
"Hate"	James Stephens
"Invictus"	W. E. Henley

Short Stories

"Moti Guj—Mutineer"	Rudyard Kipling
"Mateo Falcone"	Prosper Merimée
"The Cause of the Difficulty"	Joel Chandler Harris
"The Prince of Hester Street"	Myra Kelly
"The Man Who Could Not Lose"	Richard Harding Davis
"The Rose of Dixie"	O. Henry
"The Last Leaf"	O. Henry
"What Was It?"	Fitzjames O'Brien
"The Spectre in the Cart"	Thomas Nelson Page
"A Dog's Tale"	Mark Twain
"The Experiences of the Mc-Williamses with Membranous Croup"	Mark Twain

Essays

"Mary White"	William Allen White
"Niagara Falls"	Rupert Brooke
"The Fifty-First Dragon"	Heywood Brown
"The Decline of the Drama"	Stephen Leacock
"The Man o'War's 'Er 'Usband"	David W. Bone
"Dream Children"	Charles Lamb
"The Character of Beau Tibbs"	Oliver Goldsmith
"An Apology for Idlers"	Robert Louis Stevenson
"A Kitten"	Agnes Repplier
"On Running after One's Hat"	G. K. Chesterton

Our discussion of some of the foregoing pieces of literature has probably demonstrated both clearly and interestingly the meaning of originality. As was said earlier, these poems, stories, and essays are original because their authors used materials which had meaning and interest for them and because each writer expressed his ideas in his own most effective way.

Now let us consider *imagination*.

Many of our notions about imagination are just as false as those in regard to originality. Too often we are led to believe that if we want to be imaginative we have to be unreal, fanciful, unlikelike. Often we associate imagination with fairies, goblins, elves, monsters, and the like—or with unheard-of events and people. These beliefs are just as absurd as the similar ones about originality.

As is the case with originality, imagination has less to do with what we write about than with how we think about our subject and how we treat it. Perhaps an illustration or two will make this point clear.

Group Problem 28

A. Compare the two versions of the following episode. Which shows the more imagination? What qualities are lacking in one version that are present in the other? Which version is the more attractive? Why? (The more imaginative version was written by a ninth-grade pupil.)

I

RESPITE

On a hill in St. Louis, Missouri, there is a statue of the French King Louis for whom the city is named. The King is on horseback, and his position indicates that he is leading his followers in battle. The whole statue is lifelike, for the horse appears to be in the act of galloping; the King's coat, sword, and so on, seem to be flapping about him.

Late one night I went up the hill. It was a warm, moonlit night. The trees and bushes stood out very plainly; so did the big statue. The night was still except for a slight wind which made a little noise among the trees and carried a few clouds along slowly. Since it was late, most people were asleep. But while the inhabitants of the city slept, the street lights stood guard. I could see them in the distance.

I had nearly reached the top of the hill when the moon went under a cloud. Just then it seemed to me that the statue was slowly dropping into the ground. But when the top of the pedestal came level with the earth, the horse appeared really to come to life. He stepped off the pedestal and galloped down the hill to a little lake. Arrived there, the rider got off the horse and led him to water. When the horse had finished drinking, his master petted him a moment and then mounted again. Then they came slowly around the hill and up to where the statue had been. The horse and rider assumed the positions the sculptor had given them, and the pedestal rose up out of the ground.

Just then the moon came out from under the cloud and the hill was bright once more. Pretty soon day began to break. The statue was just where it had been before. I waited around a while, and, after it was really light, I went down the hill again. But I couldn't find the horse's footprints in the ground.

2

RESPITE

Overlooking his chosen city—the city¹ that bears his name—he rides to victory. He is ever pressing forward, leading us on. He sits astride his great war horse, a magnificent expression of a living soul. The trappings are flying in the wind; the feet are planted firmly in the stirrups; the bridle hand is powerful.

One night I wandered slowly up the hill. The air was warm and the late-rising moon threw into sharp black relief the trees and bushes, and most prominently, the huge statue. The night was slightly cloudy and, except for the soft whispering

¹ St. Louis, Missouri.

of the wind, dead-still. Far out over the sleeping city the lonely street lights kept solemn vigil.

When I had nearly gained the top of the hill, a cloud covered the face of the moon. In the semidarkness I noticed only one thing—the pedestal of the statue was slowly sinking into the earth. When the horse's feet reached ground level, the horse threw back his head and, breaking into a gallop, dashed to the lagoon at the foot of the hill. Noiselessly the man dismounted and led the horse to the water. After the horse had drunk, the rider patted his face and side, and, mounting, cantered around the hill and up to the place where the pedestal had stood. There he redrew his sword and raised it before him. Slowly the horse and rider were raised to their accustomed position.

The cloud went away, and the moonlight flooded the hill. Dawn came, and horse and rider were in the same place. After the gold had faded out of the sky, I walked slowly down the hill in the full morning light, but I saw not a single hoof-print in the soft, damp turf.

B. Compare the two ways of writing about the following experience. Which one is the more imaginative, do you think? Why? What qualities of the better version are almost totally lacking in the other? (Here again the more imaginative version was written by a high-school student.)

I

PARADE

Quite often in the winter I have colds. I don't think they amount to very much, but my parents tell me that while colds may not be serious in themselves, they often lead to real sickness. I suppose my parents are right.

But just the same it is no fun to lie in bed when you really don't feel so bad. Of course I read a good deal and sleep off and on. Time drags, just the same.

The other day I invented a game to help me pass the time.

You see, my wallpaper is a kind of greenish-gray mottled pattern. It's not so very good-looking, it seems to me. But it

does appear to have one virtue. If you look at it long enough, you begin to "see things." You know how that happens. The mottled pattern suddenly takes various distinct forms. I suppose what I had been reading started me off—or started the wallpaper off.

Anyhow, before I knew it, I was seeing a whole parade of people and places and things. I saw soldiers marching, and then a line of elephants. A little town spread itself out before me. The wallpaper took the form of houses with smoking chimneys. I seemed to see children playing in the streets. I saw lots of other things, too: ships, pirate battles, fairy dances, court scenes, and so on.

All this may sound childish; but nevertheless "seeing things" in my wallpaper really was amusing, and the hours went more rapidly while I was at it than they did at any other time.

2

PARADE

My wallpaper is grayish green.
How often it has been the scene
Of hard, disputed battle—
Of caravans and courts of kings,
Of Druids' rites and other things,
Of calmly grazing cattle.

When I am ill and put to bed
With colds and snuffles in my head,
It's really quite amusing
To see, so gloriously arrayed,
Ten elephants upon parade;
Or soldiers, at my choosing.

And, if the lamps are very low,
A somber forest, there, will show
Where fairies' lights glow faintly;
Or, maybe, when it's time for tea,
In villages beside the sea,
The lanterns twinkle quaintly.

But better still than all the rest,
A pirate ship with masts and crest
And flags and all its rigging,
Or buccaneers, with bloody hands,
A-sailing off for distant lands,
Or sunken treasure digging.

My wallpaper is grayish green.
How often it has been the scene
Of hard, disputed battle—
Of Druids' rites and courts of kings,
Of caravans and other things;
Of calmly grazing cattle.

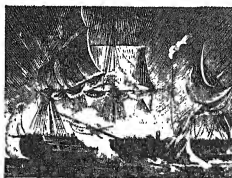
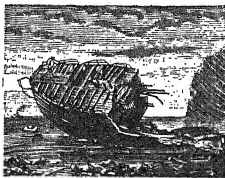
C. Discuss the following questions and topics, omitting those that may have been considered sufficiently in connection with parts *A* and *B* of the problem.

1. There is little difference in the content of the two versions of "Respite," or the two versions of "Parade." That being true, exactly what makes one version more effective than the other?
2. Find earlier in the chapter a statement which is illustrated by the fact that "Parade" can be written both in prose and in verse.
3. What part does the choice of words play in making one version of "Respite" better than the other? Point out examples of excellent word choice in the version you prefer. (Chapter VII, by the way, is devoted to this matter of word choice.)
4. Sentence structure also plays a part in making writing effective. From the preferred selections choose three or four sentences that seem especially meaningful and well organized. Tell the class why these are good sentences. (You might be interested in turning to Chapter VIII, which discusses the problem of sentence structure.)
5. Compare the last sentence of the second version of "Respite" with the following: "After the colors of sunrise had disappeared, I walked down the hill hunting for hoof-

prints, but of course there weren't any." Which sentence gives a more vivid picture? Why?

6. What is the significance of the title, "Respite"?
7. Why is "Parade" a better title for that poem than "What I Do When I'm in Bed with a Cold" would be?
8. What, if anything, is gained by repeating the first stanza of "Parade" at the end of the poem?

Doubtless most of us have decided that the second way of writing about both "Respite" and "Parade" is more attractive than the first. The differences between the two versions are many. The first versions are almost entirely matter-of-fact. They merely retell the experiences in the plainest possible way. They are accurate, but not much else. The second versions do more than merely look at the experiences. They look *into* them. They call our attention to interesting details in an interesting way. The second writers seemed to find more meaning in the experiences than did the first. They not only told what occurred but also interpreted it for us. Do we see a little more clearly what imagination is than we did before?



Imaginative writing looks *into* rather than merely at ideas, experiences, people, and problems. It searches for meaning; it reconstructs; it interprets. Facts alone seldom make interesting or attractive reading. What does hold our attention is a skillful interpretation of facts. It is for

that reason that a novel, play, or poem dealing with an historical event often gives us a more vivid impression of the past than would be gained from an old-fashioned history book. Many times a short story will make us understand people, events, and ideas much more clearly than a newspaper item. The purpose of the latter is to give facts. The purpose of the former is to look behind these facts to see their causes, their consequences, their significance.

We may summarize what we have been saying about originality and imagination in this way: *We shall be original in our writing if we use our own materials in a way well suited to them and to us. We shall be imaginative in our writing if we interpret these materials and help our readers find their meaning.*

Oral Problem 9

Choose a poem, short story, novel, play, or essay that you have read some time in the past, or, if you prefer, read another piece of literature. Think over your selection, keeping in mind what we have been saying about originality and imagination. Prepare to talk to the class for from three to five minutes, pointing out what makes the piece of literature you have chosen original and imaginative. You will probably wish to read parts of your selection to illustrate your statements.

Each talk should be discussed briefly by the class after the speaker has finished.

Written Problem 9

Try to embody in a short piece of writing as many as possible of the qualities of originality and imagination you have been discussing. Your paper may take the form of a short story, poem, essay, or letter.

As to subjects, you may find suggestions in the following list that will "get you going." Probably, however, you have better ideas of your own. Strive to choose a subject that you know about and are interested in; to treat your subject in the

form and manner that is best suited both to it and to you; to do more than merely state facts and events and ideas; to interpret your material, to bring out its meaning and significance.

Walking in the Rain
Hiding from a Job
Little Brothers
The Cat and Her Family
The Pest
My Customers
The Pleasures of Hiking
Just Sitting
Getting Nicknamed
Managing Father
On Being Sent to Bed
Slang
Fighting My Conscience
Trail's End
The Witching Hour
Ah, To Be Teacher!
Believe It or Not
Trying to Shave
Spilled Milk
The Stranger
Rock Bottom
Counting the Minutes
Taking Care of Children
By the Skin of My Teeth
Fear
Longing
On Birthdays
And That Was That!

The Horrors of Being Good
Losses
Counting Chickens
Getting to Sleep
Bitter Victory
Rain on the Roof
Locked Out
Greasing the Boat (or car)
My Chief Weaknesses
Trying to Forget
Memories
Strange Coincidence
Fired!
Last Call
Singing for My Supper
The Boss
False Alarm
Respite
Story's End
A Question
Around the Lamp-post
The Squared Triangle
An Old Legend
Dreaming
Icicles
The Watcher
Wanderlust
Tolerance

Eating to Live (*or* Living to Eat)
Buying a Suit (*or* a dress, hat, or coat)
A Case of the Dumb Leading the Blind
Why Won't Parents Understand?
Meditations on a Starry Night
The Tyrannies of Big Sisters (*or* brothers)

WHAT PEOPLE WRITE ABOUT

The question of "What People Write About" has really been given a number of answers already, hasn't it? But it will be interesting to think about the question further and more definitely. By doing so we shall (1) clarify our ideas as to the subject matter of written composition and (2) be helped to discover the very numerous subjects that each of us can use in his own writing.

Oral Problem 10

Choose a poem, short story, essay, play, novel, or biography that you have read. Make sure by a class conference that no two of you choose the same piece of literature. Prepare to tell the class very briefly the subject of the piece of literature you have selected. Merely state the principal idea, experience, or problem with which it deals.

Example 1: "How I Killed a Bear" by Charles Dudley Warner tells humorously of an experience in which a badly frightened man relives his whole life while hunting a bear and being hunted by one.

Example 2: "The Flower Factory," a poem by Florence Wilkinson, tells of four little girls who spend their days making paper flowers in a sweatshop. But the little girls have really never had any experience with natural flowers. The poem is a strong and beautiful protest against child labor.

Example 3: In his essay, "Of Friendship," Bacon discusses the requirements of friendship and shows how friends increase our joys and lessen our unhappiness.

As each pupil tells the subject of the one or more pieces of literature he has chosen, another member of the class can summarize the subject briefly on the blackboard. In most cases only a few words will be necessary. The subjects of the story, the poem, and the essay used a moment ago as illustrations could be summarized, respectively, as follows: (1) Thoughts while hunting a bear. (2) The evils of child labor. (3) The satisfactions and rewards of friendship.

As the members of the class have presented the subjects of their chosen pieces of literature and as we have listened to each other, we have surely made a very important discovery: *Anything we have ever done, ever thought, ever hoped, ever wished for, ever feared, ever loved, or ever believed is fit material for composition.* To put it in another way: Life itself is what people write about. Sometimes, we have also discovered, people write about extensive or large "pieces" of life. Again, single incidents are their subjects. One writer is interested, we see, in serious and profound phases of life. Another deals with more trifling experiences and ideas. One writer emphasizes people. Another is interested particularly in events. A third finds places most suggestive to him. A fourth considers ideas. A fifth tries to solve important political, religious, or social problems. And so it goes.

If we were to answer the question "What do people write about?" in the fewest possible words, we could say something like this: (1) People write about their own ideas, problems, and experiences. (2) People write about ideas, problems, and experiences which, while not their own, interest them for one reason or another. A few examples will make these statements both clearer and perhaps more suggestive to us.

Earlier in this book you read a pupil's story called "The Passage." Now the experiences in this story could not have been the writer's own, for the story dealt with events that followed the World War. These events occurred while the author was a child. But this pupil was interested in trying to discover what would happen if two people who had once been in love met suddenly after years had passed and tragic events had occurred. So intense was this interest that the writer was able to project

herself into the events depicted almost as completely as though she had actually participated in them.

On the other hand the poem, "Parade," and the narrative essay, "Respite," although they, too, are imaginative, are both the result of their writers' own experiences.

What is true of the writing of these students is also true of the work of great authors. You all know that Sir Walter Scott wrote novels and poems dealing with the past. He was so interested in these past ages, remote events, and people that he used them instead of his own experiences for his stories. But in order to do so he first had to make himself well acquainted with his materials. If, like Scott, we use subject matter which is not really a part of our own lives, we must gather needed facts before we can write convincingly.

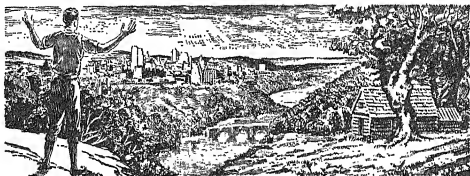
Perhaps you have read some of the charming essays of Charles Lamb. *The Essays of Elia*, some of them are called. Almost all of these essays deal with ideas, experiences, and problems that were Lamb's very own.

It is clear that if a person writes an autobiography, he writes about his own materials, for an autobiography is the story of the writer's own life. It is just as clear that if you were to write on the subject, "The Life of O. Henry," you would use materials other than those you yourself had experienced.

These examples should clarify the statement that a writer has two rich fields from which to choose his subject matter: (1) his own experiences, ideas, and problems; and (2) experiences, ideas, events, places, and the like, in which for some reason he is interested.

Thus far in our discussion, we have seen what people in general write about. Now let us turn directly to ourselves.

Have you ever made this statement to yourself or your teacher? "I haven't a thing to write about!" Almost everyone has said something of the sort at one time or another, and has been serious when saying it, too. But has the assertion been accurate? Haven't you meant "I don't know what to write about" or "I can't decide on a subject"? Generally that is what you really have meant.



Most of you have sometime read these two lines written by Robert Louis Stevenson:

The world is so full of a number of things,
I'm sure we should all be as happy as kings.

It would not be hard to change these lines so that they would refer to subjects for compositions. All the numerous things in our lives and out of them are waiting to be written about. They have been written about before, most of them. But that does not matter. Each of us is somewhat different from anyone else who ever wrote about them. Therefore, if we "have our say," our product will also be different to some degree from that of anyone else.

Deciding what to write about is a real problem. It is a problem, however, not because we have nothing to write about, but because we have so much. Our question, then, when we start to write is this: "Which of the scores of ideas, experiences, hopes, doubts, joys, people, events,

fears, problems, and so on, that I know about or am interested in should I select for the piece of writing I'm going to do?"

In connection with that question, a good plan to follow is this: Keep a little notebook handy for your private use. If your eyes, ears, and minds are alert and watchful, you will be surprised at the number of suggestions that will come to you from day to day. Jot them down. Some of them you will never use. Others will "grow on you," as the saying goes, and you will now and then feel a desire to express yourselves about them in a story, essay, poem, or play. Do it while the mood is with you. Once the desire has passed, it may never return. Try not to let that happen.

Often, when we are hunting around for something to speak or write about, it is a help to have someone give us suggestions which may aid us to discover subjects of our own that for some reason or other we could not bring to mind. It is for that reason that so many possible topics have been suggested in this book: not because you have to use them, but in the hope that they will get you started, "give you an idea," as it were. Your teacher will perhaps suggest other subjects to you for the same purpose. But when all is said and done, your most interesting stories, essays, and poems will be written about ideas, people, and events concerning which you earnestly want to say something.

Written Problem 10

Spend a few minutes thinking about the experiences you have had, the many people you have known, the ideas that have "struck" you now and again, the places you have been, the doubts, joys, and disappointments you have felt, and the problems you have faced.

Having done this—and it would be well to do it with paper before you and a pencil in hand—try writing an essay on such a subject as “Things I Could Write About” or “What I’m Going to Write About Sometime.” As your essay develops, you are almost certain to be surprised at what happens. One idea or experience will suggest another, until you have a longer list than you will need or wish to include in your present essay.

Or, if you prefer, run through the various lists of topics found earlier in this book and at the end of the present chapter. Choose from these lists ten or twelve topics that you honestly feel you could write about with interest to yourself and your readers.

WHY WE DERIVE SATISFACTION FROM WRITING

Almost everything we do that is not positively distasteful to us affords us one kind of satisfaction or another. The exhilaration of engaging in sports is satisfying. We feel pleasure at a hotly contested game, whether it be physical, like hockey, or more mental, like many of the games we play indoors. If we are collectors of stamps, books, or pictures, our efforts are often rewarded by very deep feelings of pleasure and satisfaction.

Perhaps some of us do not like to admit it even to ourselves, but it is true nevertheless that most of us have one kind of work or another that satisfies us deeply. We are happy at our skill in it, or our success. We are pleased as we observe our improvement. Often we are honestly proud of our product and show our friends the results of our efforts, not boastfully but in order to share our pleasure in them. To be sure, we probably grumble now and again about “how hard it is,” but deep in our hearts we know we should hate to have to give up this satisfying work of ours. Even while we are young we have these

feelings of satisfaction toward work that we enjoy and which we think we do well.

As we grow older, the attitudes we have been describing become even stronger. Perhaps you have known men or women who have lost their positions or who for one reason or another are out of work. With very few exceptions, these people are exceedingly unhappy. Something very real has been taken out of their lives. The long days, weeks, months, and even years of enforced "leisure" become almost maddening in their monotony. With few exceptions, even the laziest person finds himself bored with utter idleness long before he has expected to be. Isn't it true that although we may shout with glee at the closing of school in spring, we soon begin to wonder "what to do with our hands and feet," unless we turn at once to some engaging occupation? With most of us this is true.

There is a curious fact about our feeling of satisfaction in our play or work. Many of our most cherished rewards or satisfactions are not of the material kind. In other words, these rewards that mean so much to us personally often cannot be measured in terms of money, or possessions, or fame. To put it in still another way, we all know that frequently it is not what we get for doing something, that counts. Rather it is what we get out of the activity itself that gratifies us.

Maybe you have known musicians or other artists who never were paid for a concert or a painting. Doubtless they themselves knew that they never would be great at their art, possibly not even good at it. But just the same they kept on. Doing the thing was in itself joy enough for them.

In a little while we shall see what connection the foregoing facts have with writing. But before we do that,

let us look into our own lives and see what the ideas we have been discussing mean to us personally.

Written Problem 11

Each of you, after having given the matter some thought, will write an essay of two or three hundred words (or more if need be) on the general subject, "What I Do That Gives Me Real Satisfaction." Of course you will not use that topic for your title. You will devise a more attractive and definite one.

For your essay choose an activity that gives genuine pleasure. Tell what this activity is and in what respects it satisfies you. You may deal with a sport, a school subject, a job you do out of school, or your present hobby, whatever it is. Every normal human being does something that affords him true gratification. Well, that "something" is to be the subject of this essay.

Oral Problem 11

Read a poem, story, essay, or play which you have not read before.

Concerning the chosen piece of literature ask yourself this question: "What satisfaction did the author feel as he prepared this piece of writing?" Or perhaps your question will take this form: "What was this author attempting to do and what were his satisfactions in doing it?" Prepare to talk to the class about the piece of literature you have selected, with one or both of these questions in mind.

Of course it is taken for granted that authors hope to sell their writings. To do so naturally is a satisfaction. In your talks, however, you will discuss the other pleasures these writers undoubtedly felt.

As the talks suggested in the preceding oral problem were delivered, we doubtless came to see that there are numerous satisfactions experienced by writers. We discerned, too, that these satisfactions are sufficient to spur people to write even though the material rewards, if any, may be very slight.

In addition to writers of stories, poems, plays, and so on, there are many people who write letters to newspapers or magazines to express their opinions of political, social, and other problems and events. Moreover, many magazines are made up entirely of essays, articles, poems, and even stories submitted by writers who have no hope or expectation of being paid for their writing. Among these magazines are those known as "professional magazines." Your English teacher probably takes such a publication. Perhaps he contributes articles to it. Almost every field of work has one or more of these periodicals. There are professional magazines for many kinds of business, for lawyers, for doctors, for dentists, for insurance salesmen, for labor organizations, and for teachers of various school subjects.

We see, therefore, that not only those who devote their lives to authorship but also many other people receive satisfaction from expressing themselves in writing. Now, then, since writing skillfully and interestingly is no easy matter for anyone, it must be apparent to us that there is something very attractive about it for many people.

You perhaps have already discovered most of these attractions and satisfactions. It remains for us briefly to summarize and group them.

1. We take pleasure in *sharing* with someone else (or with many people, perhaps) ideas, problems, and experiences that are interesting to us. We are all very human in this matter. If a thing is interesting to us, we feel that it should be to others, and we enjoy telling them about it, either orally or in writing. The old saying that "misery loves company" is no more true than that "happiness and interest are increased when shared." We are, therefore, eager to secure this increased happiness and interest by

having others partake of it with us. You can think of many events in your lives that illustrate this fact.



2. We get great pleasure from *convincing* or deeply *affecting* someone. If a story we write, or a poem or essay, produces in a reader the same feelings or ideas we have, we are delighted. If by our writing we can make our audience see things as we do, we feel a deep satisfaction. When we convince or affect a reader we go one step further than sharing our experiences with him.

3. Perhaps a writer's deepest satisfaction is the last one we shall mention. It is not easy to find words to express this final reward. When we have succeeded in doing something worth doing and have done it well, we feel more than mere pride in our achievement. Having struggled with a problem, a task, or an idea, and having really mastered it, we feel an exhilarating sense of growth. It is doubtful whether life offers us any more lasting satisfaction than this sense of growth or accomplishment. We feel it sometimes in connection with our writing, just as we do in other life activities. Once we have experienced it, we are willing to exert our best abilities and energies to capture it again.

In brief, then, one who writes finds at least three rewards or satisfactions awaiting him. They are (1) the satisfaction of sharing; (2) the satisfaction of convincing or affecting; (3) the satisfaction of experiencing a sense of growth or accomplishment.

FUTURE USES FOR THE MATERIAL OF THIS CHAPTER

We have made a rather thorough study of a number of the most important problems related to written composition. We hope that we have been able to clear up a number of questions and difficulties that may have troubled us and to increase our skill in writing.

But, as was said earlier, our skill in composition must continue to develop. Few people ever have reason to be entirely satisfied with the way they write and speak. Therefore, even though we have already worked hard and thoughtfully to increase our skill in expression, we must realize that for every one of us there are still many opportunities for improvement.

This means that as we progress from grade to grade we probably shall need to review some of the things we have learned in the present study. Consequently, we may wish frequently to return to this chapter.

We have said several times that our best subjects for speech and writing are our own—those which we know something about or in which we are interested. We have also observed that we often need help in choosing from our own material the idea, incident, interest, experience, or problem upon which to write. It is for this reason that numerous possible subjects have been suggested—in the hope that they may be suggestive.

For that same reason, we shall close this chapter with another list of topics which surely will contain a few suggestions, at least, that will be helpful to each pupil.

My Hero	Book Ends
Unnecessary Evils	Forcefully Convinced
Improving Automobiles	Necessary Evils
Being Bored	My Workshop
Learning to Cook	Pet Aversions
"Now if I were he. . ."	My Friend the Squirrel
My Favorite Comic Strip	Going to the Dentist
That House across the Way	Our Postman
Being Alone	Closing Time
Laying Out a Garden	On Stamp Collecting
My Pet Superstition	Window Shopping
Back-Seat Drivers	My Friend the Huckster
A Depressing Visit	Owning a White Elephant
Hanging around Mother	I Enjoy Living in ——
Caught Napping	Hunting a Job
Sometime I'll ——	Bus Drivers
Ended Vacations	The Hermit
Apologizing for My Life	Words
Pretending	Flying Kites
Making a Cryptograph	Moonstruck
An Experience in the Fog	Living up to Ancestors
Lest We Forget	Eating My Words
My First Trip to ——	"Love's Labour's Lost"
An Eternal Friendship	As You Will
I Should Like ——	Caught in the Act
Embarrassing Moments	Being a Boy

In Defense of Slang (*or* An Attack upon Slang)

That's My Story and I'll Stick to It

Told by a Policeman (*or* a lawyer, judge, doctor, teacher)

As Grandfather Says, "When I was a boy. . ."

The Proof of the Pudding

What I Learned from an Animal

What Fathers Ought to Know

So-Called "Kid" Books I Still Enjoy

Improving the School Library

Why School Principals Should Teach Classes

Why I Read the Editorial Page

Taking My Aunt to a Baseball Game



A Train at Night
How to Choose a Husband (or wife)
Experiences in a Railway Station
Exploring a Five- and Ten-Cent Store
My Private Science Laboratory
Traveling with a Donkey (animal or human)
My Neighbor's Dog (or cat, or chickens, or children)
The Joys of Procrastination
First Impressions—and Second
Letting the Cat out of the Bag

Oftentimes a single sentence will "set us going" on a train of thought that will develop into a story, play, or poem. Or such a sentence may cause us to recall an experience which may become the subject for a piece of narrative writing. Perhaps some of the following sentences may help in this way.

1. But just as I started toward it, the automobile fairly leapt away.
2. For some reason I felt sure someone had slipped into the house behind me.
3. Strangest of all, the window was still closed.
4. The stranger put his finger to his lips and pointed toward the river.
5. "No!" he cried, "I'll never tell you where it is!"
6. She gave one look at the tottering figure. Then she said weakly, "This is not my father. I never saw this man before."
7. He ducked just in time.
8. "No one is to leave this room until I say the word."
9. Still she was proud, so proud: a picture of tired loneliness.
10. Every morning at fourteen minutes after nine, two stern, hard-eyed, middle-aged men with heavy paper envelopes

in their overcoat pockets stride grimly into the office building across the street.

11. The cloud went away, and moonlight flooded the hill. Then I saw him!
12. Even as I watched, a boulder fell from the rocky slab, and, sliding and bouncing, raced downward toward the river.
13. They were taken so completely by surprise that most of them took to their heels and sought the safety of the forest.
14. Only a few of the pursuers returned.
15. As he looked toward the speaker, his face turned ashy white.
16. He raced madly to a booth and frantically telephoned the whole thing to his city editor.
17. As quietly as I could, I reached toward my companion. Careful not to startle him into calling out, I gave him several little pinches on the arm.
18. Six hundred dollars to spend!
19. Marjorie worked at a first-floor bargain counter in one of the big department stores.
20. He wondered whether the town had changed much, but did not really care.
21. He had a roof over his head, but it was a dismally ugly one with a leak that ruined the wallpaper.
22. Following the flickering candle of the guide, we picked our way down a slippery spiral stairway.
23. She always ate her supper strictly in courses, because her tiny gas stove had only one burner.
24. A muffled gurgle, a hissing, then an encouraging *putt* came from somewhere under the hood.
25. "I'll never forget the night of August fifth."



Written Problem 12

It is suggested that for the next two or three weeks you write steadily, using your preparation time and at least part of your class time.

As for subjects, either employ your own or choose from the many lists in this book. It will be interesting for you to try two or three forms of writing. Endeavor to show by the quality of your writing that you have profited from the study of the material this chapter contains:

If you spend two weeks at this writing, you should complete from five to seven papers, depending on the length and nature of what you write. In three weeks you should be able to write from seven to nine papers.

Some of your class time will be devoted to reading aloud and discussing various stories, essays, plays, and poems written during this unit of composition. During other class periods (or portions of them) you will correct and revise papers your teacher has returned to you. At still other times, your teacher will discuss difficulties you have been having or weaknesses your papers may show. The purpose of these discussions will be to help you eliminate these weaknesses in your next papers.

Group Problem 29

Following the two- or three-week period of writing, committees such as those described on page 19 should be formed. These committees will select, edit, arrange, bind, and illustrate a collection of the best poems, stories, essays, and plays produced by the class in the course of the work with the preceding written problem.

CHAPTER VI

IN WHICH WE DISCUSS AND WRITE SOCIAL AND BUSINESS LETTERS

THE UNIVERSAL NEED FOR SKILL IN LETTER WRITING



UP TO this point in our studies, no attempt has been made to restrict greatly the subject matter or the form which our speech and writing have employed. To be sure, we have talked and written about our many composition problems; but aside from these problems we have been relatively free to choose our own subject matter and to put it in that form which seemed to suit it best. In other words, we have been lifelike in our reasons for speaking and writing, in the materials we have employed, and in the forms in which we have put these materials.

This relatively "free" talking and writing should have helped us to discover and remedy some of our composition weaknesses. It should have aided us in developing those skills we already possess. It should have introduced us to new ways of expression and to new interests. It should have made us feel a little more at home as composers. It should, to some degree at least, have brought us closer to literature and to authors; for, after all, we too have been authors in our own small way.

Let us now recall something that has been said several times during the course of our studies: There is one kind

of writing that almost everyone has to employ frequently throughout life. As has already been guessed, this is letter writing. Our "free" writing has helped develop "general skill" in composition. This "general skill" is just as important in letters as in any other sort of written expression. However, each kind of writing requires not only general skill but also certain specific kinds of knowledge and ability. Therefore, it is important that we possess the specific knowledge and abilities required by the one kind of writing everyone is certain to do: letters.

Group Problem 30

Think over all of the topics and questions which follow. Come to class prepared to discuss the topics and answer the questions. It will save class time if you will make brief notes to guide you in your contributions to the discussion.

1. Make a list of all the kinds of letters you have written.
2. What has been the particular purpose of each of these kinds of letters?
3. What kinds of letters do you write most frequently? How do you account for this?
4. Have you ever received letters different in type from any you yourself have written? Tell the class about some of these letters.
5. Imagine you are engaged in some occupation. Perhaps you are an insurance agent, a groceryman, a manufacturer, the owner of a coal mine, a teacher, an automobile salesman, a lawyer, a newspaper editor, a doctor, an actor, a minister, the principal of a school, an architect, the secretary of a golf club, a publisher, an author, an athletic coach, or the leader of a troupe of Boy or Girl Scouts. Having imagined yourself in that occupation which you think you know the most about, list some of the kinds of business letters you would have to write. Be ready to explain to the class the nature and purpose of each of these kinds of business letters.
6. Many people are engaged in occupations in which the writ-

ing of business letters is infrequent. This may be true of your father. It is probably true of most mothers. But almost everyone now and then has to write business letters. Make a list of as many situations as you can think of or can find out about in which these occasional business letters have to be written.

Oral Problem 12

This problem consists of two parts: (1) interviewing professional and business men in your community concerning the use they make of letters in their businesses and professions, and (2) reporting the results of these interviews to the class.

For the purpose of the interviews the class will be divided into committees of from three to five members each. Each committee will conduct an interview. The teacher and the class will decide upon the people to be interviewed and upon the membership of the several committees.

Probably the interviews will not be of a strictly formal nature. However, there are certain matters of conduct that any interviewer (whether a single person or a committee) should observe. Among them are the following:

An appointment with the person to be interviewed should be made in advance. At the time the appointment is made, the purpose of the interview should be stated. The appointment must be kept promptly. An interviewer is the guest of the individual being interviewed. The conduct of this interviewer-guest must be appropriate: courteous and appreciative. He must not waste time; therefore, he will know exactly



what questions he is going to ask and how he is going to ask them. If he takes notes, as he probably will, he will do so rapidly, accurately, and as unobtrusively as possible. During the interview he will be guided by his knowledge of what constitutes effective conversation (pages 33-36). He will not

overstay his welcome. He will thank his host for the courtesy he has received.

Among the questions each committee will very likely ask the professional or business man upon whom it calls are these: "How important are letters in the conduct of your business (or profession)?" "What are the principal kinds of letters you have to write?" "Would you be willing to lend us samples of these several kinds of letters, so that we can discuss them with our class?" "We have been told in school that business letters have to be thoughtful, clear, and correctly written. Just how true is that? Or doesn't the way business letters are written matter much?" Other questions will arise, of course, during the interviews.

Following these interviews (which, by the way, are sure to be interesting), various members of the committees will report to the class. If possible, the reporting should be divided so that every member of each committee will have some part in it.

Before we started work with the two foregoing problems, we all realized that letters play a necessary and important part in our everyday lives and in commercial, political, and professional affairs. The investigations we have just completed, however, probably make us more aware than we were before of just how various and useful letters are, and, therefore, of how necessary it is that we possess skill in writing them.

Although the kinds of letters were found to be many, nevertheless these many kinds can roughly be grouped into two large types: (1) social letters; (2) business letters.

Now social and business letters have many things in common. There are, however, important differences between them, especially differences in purpose. For that reason, perhaps it would be well for us to consider them separately so that their distinctive features will be clear. It does not matter which type we investigate and practice

writing first; but, since most of us are already writing social letters, we may as well begin with them.

KINDS OF SOCIAL LETTERS

By *social letters* we mean those we write to acquaintances, friends, and relatives about personal affairs. Social letters may be classified roughly as being of two types: (1) *conversational letters*; (2) *occasional letters*.

The friendly, conversational letters take the place of talks we would have with our friends if they were with us. Letters are seldom so satisfying as face-to-face talks, but, as we know, they are far better than no give-and-take of news, ideas, experiences, and plans. In such letters we tell our friends about those things in our lives in which we believe they are most interested. We share our happiness and often our problems. We ask advice or assistance; and, if we believe it is desired or would be helpful, we offer our suggestions to the friends with whom we correspond.

If people are intensely fond of each other or if they have interests, ideas, and experiences in common, their conversational correspondence is deeply cherished. We know of many instances in which friends separated for years and by great distances have shared each other's lives almost as completely as though they lived in the same neighborhood. Indeed, not a few people are somehow able and willing to reveal themselves more completely and truly by means of letters than in any other way. No doubt most of us have in this way discovered qualities of our friends that we had never guessed they possessed.

Of the social letters we write, probably most are of the conversational variety. However, every now and then occasions arise that call for other sorts of social letters. Because these letters are written in connection with a par-

ticular need or circumstance—in short, to meet an occasion—we may call them “occasional letters.”

These occasional letters fulfill various social needs known to all of us. Among the most common kinds of occasional letters are the following:

Letters of thanks, written in appreciation of a gift, a favor, or a friendly action

Letters of congratulation, written to acquaintances or friends who have achieved some goal for which they have been striving or to whom good fortune has fallen

Letters of condolence, written in the desire to cheer or aid someone who is ill or who has met with grief or misfortune

Informal notes of invitation

Formal invitations, written to request the presence of guests at some social function of a rather ceremonious nature

Illustrations of social letters will be found in Group Problem 34.

Group Problem 31

Bring to class an example of at least one kind of social letter. If possible, bring examples of several kinds. These may be letters you just now happen to be writing. Or they may be letters you have received, letters you have found in books, or letters you can borrow from friends or relatives. (If you wish to change names and addresses to prevent embarrassment to you or members of the class, you may do so, of course.)

These examples of social correspondence will be read to the class. After you have read a letter, tell the class whether or not you think it is an effective one and exactly why. In these remarks you will be especially concerned with the content of the letter. However, you should feel free to comment on matters of form also.

After each pupil has completed what he has to say about his letter, other pupils should offer their opinions and the reasons for them.

FORMS USED IN SOCIAL CORRESPONDENCE

Before we give specific consideration to the forms generally used in social letters, let us make sure of our understanding of a few terms commonly employed to designate various parts of letters, both social and business. The parts of a letter to which these terms refer are labeled in Example 3, page 146, to which it would be well to refer as you read the following definitions.

1. The *heading* of a letter usually consists of the writer's address and the date the letter was written (Examples 2, 3, 4). If a letterhead (paper containing a printed or engraved address) is used, only the date is added by the writer. Moreover, in some friendly letters, as we shall see, the address is omitted from the heading (Example 1).

2. The *inside address* contains the name and address of the receiver of the letter. It is used in all business letters and in some social letters (Example 3), but may be omitted from letters to close relatives and friends (Examples 1, 2).

3. The *outside address* is the name and address of the receiver on the envelope (Example 5).

4. The *return address* contains the sender's name and address (or address only). It may occupy one of two places on the envelope (Examples 5, 6).

5. The *salutation* consists of the word or words by which the writer greets the person or persons to whom he is writing (Examples 1, 2, 3, 4).

6. The *complimentary close* (or *closing*) is the word or words by which a writer terminates his letter (Examples 1, 2, 3, 4).

When we write business letters, there are certain forms that we would do well to follow rather strictly. With

social letters, especially those of a conversational kind, however, the elements of form which should always be adhered to are fewer.

This does not mean that even conversational letters should be shiftless or careless in form or appearance. Indeed, attractiveness in appearance and effectiveness of expression are essential in all kinds of writing, no matter how informal and personal the content may be. But it is true that the form of the heading, salutation, and close of such letters depends largely on the relationship between the people who are writing to each other. However, almost all social letters include at least three items: (1) the date on which the letter is written; (2) some form of salutation; (3) some form of closing.

Probably the most satisfactory place for the date is at the upper right-hand corner of the first page of the letter. It should not, however, be crowded to the top or placed too close to the right-hand edge of the paper. Some people prefer to place the date at the left of the last page of the letter, slightly below the signature. Generally, however, the receiver is in the habit of glancing toward the top right of the first page to see when the letter was written.

As was said a moment ago, the nature of the heading, salutation, and close will depend largely on the intimacy of the correspondents. This consideration also determines whether or not an inside address is used. There are perhaps three degrees of "closeness" between people who correspond. Let us see how the forms used vary in accordance with these degrees of closeness.

1. *Letters to very near relatives and close friends.*—These people are apt to know our town and street addresses. We know theirs. In such cases, the pattern of

our letters will be just as simple as possible. The form which is illustrated in Example 1, below, will serve.

Example 1

September 24, 1935

Dear Eric,

(Body of the letter)

*Very sincerely yours,
Lib*

If our street or town address has changed or is about to change, we shall notify our friend of that fact. Probably we shall do so in the body of the letter, however, rather than in the heading.

2. *Letters to relatives and friends to whom we write only now and then.*—Such friends and relatives may have our address in an address book. But we cannot be sure of that. Of course our address is on the envelope. But, as you know, most people throw away envelopes as soon as they have taken the letters out of them. We do not wish our correspondent to neglect to reply to us because he hasn't our address. Neither do we wish him to address us incorrectly or incompletely. Therefore, to make sure that the reply will be correctly directed, we should include our

complete address in the heading of the letter. The form for such a letter is shown in Example 2.

Example 2

681 North Avenue
Troy, New York
July 16, 1936

Dear Uncle John,

(Body of the letter)

*Affectionately,
Marion*

3. *Letters to less intimate acquaintances.*—Although we seldom write conversational letters to people with whom we are not close friends, we do sometimes wish to write them social letters of the “occasional” sort—letters of thanks, congratulation, or condolence. However, in writing to these people, even though our purpose in writing is a social one, our letters should include a complete heading and inside address.

Let us observe (Example 3) that the first line of the heading contains the sender’s street address, the second line the name of the town and of the state in which he lives, and the third line the date. In the inside address, the name of the person to whom the letter is being sent

occupies the first line, his street address the second, and the town and state the third.

Example 3

(Heading)

483 East Vine Street
Atlanta, Georgia
January 24, 1936

(Inside address)

Mr. Wilfred L. Boyd
16 North Merton Road
Grand Rapids, Michigan

My dear Mr. Boyd: *(Salutation)*

(Body of the letter) _____

(Complimentary close) Cordially yours,

(Signature) Peter M. Wilson

Social correspondence of this last type employs headings, inside addresses, salutations, and forms of closing that are identical with those used in business letters.

In the headings and inside addresses of Examples 2 and 3 the second line starts slightly to the right of the first, and the third slightly to the right of the second. This indenting of the successive lines is still very common. However, many letter writers prefer what is called the

“block” form. The block form does not indent successive lines—it keeps the same left-hand margin. The heading, inside address, and complimentary close of Example 3 are arranged in block form in Example 4.

Example 4

483 East Vine Street
Atlanta, Georgia
January 24, 1936

Mr. Wilfred L. Boyd
16 North Merton Road
Grand Rapids, Michigan

My dear Mr. Boyd:

(Body of the letter)

Cordially yours,

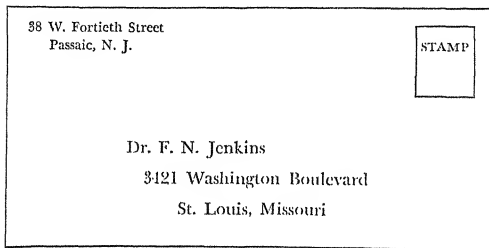
Peter M. Wilson

The form used for the heading and inside address (whether block or indented) should also be used on the envelope. If the indented (slant) form is employed, paragraphs in the body of the letter should be indented, of course. If the block form is used for the heading and address, paragraphs may either be indented or blocked. It is preferable to indent paragraphs in handwritten letters.

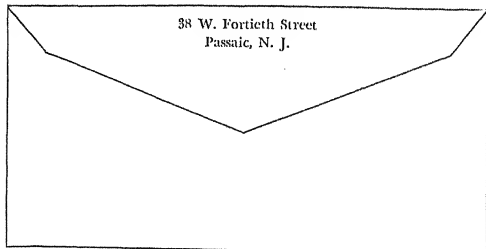
Most of us already know how to address envelopes. All envelopes, in addition to the name and address of the receiver, should carry the sender's address. His name may be omitted. On envelopes containing business letters,

the sender's name and address are generally placed in the upper left-hand corner. On envelopes containing social letters, the sender's address, with or without his name, may be placed either at the upper left of the envelope (Example 5) or on the flap (Example 6). For the convenience of the postmaster, the upper left corner is the better place. The appearance of crowding is avoided, however, if the return address is on the flap.

Example 5—Front of Envelope



Example 6—Back of Envelope



When we address envelopes we need to be sure (1) that our writing is easily legible; (2) that the name and address of the receiver are not crowded too far to the right or too close to the bottom of the envelope. Also for the sake of appearance, the stamp should be affixed neatly on the envelope, with perhaps a slight margin to the right and above it. Most of these matters are relatively trifling, to be sure, but it is just as easy to have such details right as it is to have them wrong.

Two types of letter paper are most commonly used for social correspondence. Most men prefer single sheets. Women frequently choose folded sheets that open as a book does. For very brief messages correspondence cards are also employed. Often letter paper carries either the printed name and address of the sender or his initials at the top of the sheet. The exact kind of paper one uses is largely a matter of individual preference. It is well, however, to avoid the use of paper that is highly colored or gaudily ornamental in texture and decoration.

A few suggestions as to placing the letter on the page may be helpful. First of all, we should not crowd our letter. There should be a space of at least an inch in depth at the top of the page. A left-hand margin of at least three-quarters of an inch should be maintained. If the paper being used is wide, an even greater margin is desirable. The right-hand margin need not be so wide, but we should see to it that words seldom run to the very edge of the sheet. If necessary, we should break words at syllables to prevent this crowded appearance. Likewise we should leave a space at the bottom of the page—a space equivalent, let us say, to at least one line of writing.

If a letter is very short, it should occupy approximately the center of the page. If the letter is longer, it may con-

tinue on the back of a single sheet or on the successive pages of folded paper. (In social correspondence we seldom use a typewriter. But if a typewriter is employed, we should double space, use single-sheet paper, and write on one side only.) If a letter continues beyond the first page, we should do everything possible to make it unnecessary for the reader to have to hunt for its continuation. The easiest way to do this, and the most natural both to writer and reader, is to turn the page to the left, as we do the pages of books. In so doing, we need to be careful not to turn it end for end at the same time. We all know how annoying it is to have to twist and turn a letter we have received in order to follow the writer's thought.

There are two accepted ways of punctuating the heading and inside and outside addresses of letters. The method illustrated in the examples is perhaps the one in most common use. By referring to these examples we shall discover that the following are the chief points to remember:

1. No punctuation is needed at the end of a line unless the line ends in an abbreviation. (This method of punctuating headings and addresses is called "open punctuation." It is the method generally preferred. However, it is permissible to use "closed punctuation," an example of which follows:

Mr. Peter M. Wilson,
483 East Vine Street,
Atlanta, Georgia.

It is understood, of course, that the writer will be consistent; that is, he will punctuate the heading and addresses of any one letter in the same manner.)

2. The name of the city or town is separated from the name of the state by a comma.

3. The day of the month is separated from the year by a comma.

As a matter of fact, we use the comma in dates and addresses not only in letters but wherever we use these groups of words and numerals.

If we refer to the examples again, we shall observe something else. It is this: The names of streets, states, and months are written in full; they are not abbreviated. Although it is permissible to abbreviate these words, it is better not to do so in social correspondence. However, if limited space requires a certain amount of abbreviating we should abbreviate the less important words, such as *Street* (*St.*), *Avenue* (*Ave.*), *East* (*E.*), *Building* (*Bldg.*). But little time, energy, or space is required to write *Michigan, February, Street, Drive, Connecticut* in full. Nothing is really gained by abbreviating such words. Moreover, let us never substitute a numeral for the name of the month, or the last two numerals for the year (11/22/35). After all, none of us is so busy (or needs to be so lazy) as that!

In connection with the heading, the inside address, and the outside address of a letter there are two or three principles of capitalization we need to notice:

1. Capitalize all proper nouns. (See Chapter X.)
2. Capitalize such words as *street, road, drive, avenue* (or their abbreviations) when they are used as part of an address. (324 Ardmore Avenue)
3. Capitalize the words *north, east, south, west* (or their abbreviations) when they are used as part of an address. (1761 West Main Street or 1761 W. Main Street)

Now let us turn for just a moment to the capitalization and punctuation of words of salutation and closing.

1. In the salutation, capitalize the first word, the names of people, titles, and such words as *cousin* and *mother* when used with names or instead of names.

Dear John,
Dear Cousin,
Dear Colonel,

Dear Uncle Peter,
My dear Mr. Edmonds,
Dear Mother,

2. Capitalize the first word of the complimentary close. (Neither names of people nor titles are ordinarily used in the complimentary close; but if they are included, they should be capitalized. Such words as *mother* and *nephew* are not capitalized in words of closing.)

Yours truly,
Sincerely yours,
Very truly yours,

Cordially yours,
Yours as ever,
Your loving daughter,

3. The salutation of an intimate social letter should be completed by a comma. (Dear Alf,)
4. The salutation of a less intimate social letter (or of a business letter) should be completed by a colon. (Dear Doctor Hill:)
5. The complimentary close should always be completed by a comma. (Very truly yours,)

How the writer signs his name at the end of a letter depends in large part on the nature of the correspondence and upon how intimate he is with the receiver of the letter. Social letters to close relatives or friends need only the writer's given name or perhaps the nickname or shortened name his friends use in addressing him informally. In more formal letters, however, it is well for the writer to use his full name, or that form of his full name which he generally employs.

In business letters or in "occasional letters" to comparative strangers, an unmarried woman may insert *Miss* in

parentheses before her signature. For example, Mary M. White may sign her name (*Miss*) *Mary M. White*. This is done to aid her correspondent in addressing her correctly in his reply. In the same kind of letters a married woman uses her husband's surname and her own given names or initials: *Ruth L. Reed*. Below this she may wish to write in parentheses her complete married name. For example, the wife of Arthur F. Reed will write *Mrs. Arthur F. Reed* in parentheses below her signature, *Ruth L. Reed*.

Courtesy demands that we write a person's name as he writes it. If he uses his first name, middle initial, and last name, we should use that form both in the inside address and on the envelope. If he uses initials for both his given names, so should we. Generally, also, we should write the proper courtesy title (*Miss, Mrs., Mr.*) or correct professional title (*Doctor, Reverend, Professor*) before the name, both in the inside address of a letter and on the envelope.

Written Problem 13

To review the elements of form in social correspondence and to practice these forms, each of you will prepare skeleton letters (headings, inside addresses, salutations, and closing words) to the following people. Also make a drawing of a properly addressed envelope for one of your skeleton letters.

1. Your grandmother
2. A close friend who has moved to another city
3. The superintendent of your school system
4. The captain of a rival football team
5. A friend of your father's who has sent you his congratulations in connection with your winning of some prize
6. Your sister (or brother) who is away at college

Check back over the foregoing pages to make sure your illustrations are correct in every detail. Be ready to explain and defend the way you have prepared these outline letters.

Oral Problem 13

A. Make a list of salutations that might be used in letters to close friends. Be ready to tell the class why you think these are good salutations.

B. Make and prepare to discuss a list of closing phrases that might be used in letters to close friends.

C. Make and prepare to discuss a list of closing phrases usable in letters to less intimate acquaintances.

Group Problem 32

Carefully inspect the following headings, inside addresses, salutations, words of closing, and the one envelope. Nine out of the fourteen divisions of this problem contain one or more errors each. Five are entirely correct. Be ready to point out all the errors and to tell the class just how they should be corrected.

(1)	Norman, Oklahoma 13 E. State Street May 11, '33
-----	---

(2)	Mr. Joseph K. Arnold 3322 S. Brookside Road San Jose, California
-----	--

(3)	My Dear Mr. Jones:
-----	--------------------

(4)	Sincerely Yours,
-----	------------------

(5)	Dear mrs. Simpson,
-----	--------------------

(6)	Your loving son,
-----	------------------

(7)	211 Monroe avenue Toledo, Ohio July 24, 1935
-----	--

(8) Dear Father,

(9) 1744 Stewart Street
Indianapolis, Indiana
August 15, 1936

Dr. J. B. Franklin
13 Landon Square
Jefferson, Missouri

(10) Dear professor Smith:

(11) As ever,

(12) General M. L. Osbourn
2497 Ogden Lane
Birmingham, Alabama
Dear General osbourn,

(13) Very cordially yours,

(14)

R. S. Havers
311 Stanley St.
Boston, Mass.

STAMP

Mr. George E. Brooker
2413 N. Aberdeen Drive
Austin, Texas

We have considered in detail many matters of form in connection with letter writing. There is no good reason why we should not have our letters entirely correct in these matters. If we exercise a little care at first and practice a bit on phases that give us trouble, we shall soon find that the correct form is employed automatically.

Much more important than these external matters of form are the content of our letters and the way we express what we have to say.

In social letters we shall strive to write about things that are interesting both to us and to those who read our letters. What is of importance to our friends will receive as much attention as what is important to us. We shall give information that has been requested, and give it as accurately and helpfully as possible. As we write, we probably shall have our friend's last letter before us. Referring to it as we reply will assist us in really making our correspondence a delightful written conversation.

The way in which we express ourselves is almost as important as what we say. In reality, what we say and our manner of saying it are not two things, but one. In other words, interesting ideas and experiences often appear dull and meaningless because they are told about in a lifeless fashion. The opposite is just as true. Trifling incidents, little secret interests, and personal points of view make fascinating reading when a writer deals with them in a lively, individual way. The qualities of writing that make our stories, poems, or essays effective are the qualities that will produce good social letters. Moreover, no matter how informal and conversational our letters are, errors in spelling, punctuation, grammar, sentence structure, and the like cannot help interfering with the reader's enjoyment and interest. (See Chapters VII-XII.)

EVALUATING AND WRITING SOCIAL LETTERS

We have seen the significant part letters play in social relationships. We have discussed the types, purposes, and characteristics of social letters. We have discovered the forms employed in these letters. Now let us put our knowledge to work. We shall first inspect a number of letters to see in what ways they are successful and whether they perhaps can be improved. Then we shall write letters.

Group Problem 33

All of you have probably kept certain letters that you have received. These letters have been kept because either they or their writers are highly valued and appreciated.

Read over some of these letters that have been put away for safe-keeping. Choose one of them that seems to fulfill your ideas of what a good social letter (either conversational or occasional) should be. Bring it to class and read it to the group. Tell the class why you think it is a successful letter. If you wish to change names and addresses before reading the letter, you may do so, of course.

Group Problem 34

Several social letters follow. There is a conversational letter and one each of the more common varieties of occasional letters. Read them over carefully and critically. Then: (1) Be ready to tell the class in what respects each of the letters is especially successful in accomplishing its purpose. (2) Prepare to suggest any changes in *what* is said and in the *way* it is said which you think would improve any of the letters.

A Conversational Letter

October 10, 1936

Dear Stub,

I found your Friday's letter when I came home from school (and football practice) this evening.

I got home late, as usual, and the folks were waiting for me

for dinner. Father's looks were dark as I passed him. He has a habit of waiting until after dinner to read the evening paper; and it goes hard with anyone who messes up Father's habits. Mother gave me a look, too—reproachful, I think you'd call it. (I guess I'm one of the reasons mothers get gray.) Jerry didn't just *look* at me. She made a regular speech to Mother about brothers in general and hers in particular. Boy, was she high-brow and sarcastic! (You know how older sisters are.) I'd have come back at her except that Father yelled "Hurry up!" in that voice of his which I've finally learned means that he isn't fooling—not one bit.

Anyhow, here I am, and I've written half a page without saying anything much.

It was great to have your letter. It brought back all the fun we had last summer at the lake. It doesn't seem possible that over a month has passed since we left, does it? But let 'em pass! Eight more and we'll be up North again—that is, unless Dad means it when he says it's about time I get a job summers. I'm trying to think up some arguments about that. Maybe after football is over, I'll try to get a job for Saturdays and after school. Has the same question—about working summers—come up in your family?

I knew you didn't need to worry about getting back your old end job on the team. The way you were catching that ball this summer made me sure of that. But congratulations just the same. I think I know how you felt when you made the touchdown in the Western game. I haven't made any touchdowns yet. In fact, I've only played for a little while in one game. But I'll keep plugging.

Yes, I've written the motor company about the propeller. They say that our boat should have a speed propeller instead of a heavy duty. But Dad said the "Skippy" goes too fast and is too splashy already—"Nothing doing!" That's another reason I think I'll get some sort of free-time job as soon as I can. If we get a new propeller, Jim Sturgis shouldn't beat us—not by so much, anyway.

My school work is going along all right, too. I still get more kick out of science than anything else. But English is picking up. We have one new English teacher, and I'm in

one of her classes. She's young and good-looking. But she doesn't let us get away with anything. We found that out the first week. The first few days we gave talks—"to get acquainted," she said. I told about the time Old Man Barr's dog got funny with the porcupine and how you and I pulled quills out of him half the night. Since then we've been doing what she calls "free reading" of short stories. I've found good ones, and, much to my surprise, I don't mind telling the class about them.

I've got to quit. This letter is longer than any three I ever wrote before. And I have to do science and history yet tonight!

My best to your father and mother.

As ever,
Austin

A Letter of Appreciation

71 Carton Place
Dallas, Texas
February 5, 1935

Dear Mrs. Mosier,

I want to tell you again how much I enjoyed spending the last week of Christmas vacation with you. You and Janet and Mr. Mosier are perfect hosts. I can't remember a more pleasant week. I sincerely hope that the strenuous days and nights that Janet and I put in did not wear you out. They easily could have.

The trip back to Dallas was uneventful. For the first time in my life I didn't find anyone I wanted to talk to; and no one seemed particularly interested in me. But the time passed rapidly, as I had the happy week to think about and the book Mr. Mosier gave me to read.

By the way, please tell Mr. Mosier that I am really finding *Psychological Factors in Depression* Eras not only instructive but truly entertaining. The author knows his material and is skillful in making complicated things clear to the general reader. (I'm one of them!)

I hope, Mrs. Mosier, you have quite forgiven me for knock-

ing over that vase the last night I was with you. I wouldn't blame you if you haven't, however. When I tell Father about it, I know what he'll say (I've heard it before): that for a girl I have moments of utter awkwardness that beat anything known to man!

Tell Janet that this time she occupies second place on my letter list, but that I'll be writing her in a day or two.

Again, many thanks to all of you for a grand week; and best wishes that the coming year may be as nearly as possible as you would like to have it.

Affectionately yours,
Esther Bingham

A Letter of Congratulation

774 N. Dover Street
Lexington, Kentucky
March 4, 1936

Professor William R. Holder
Atlantic University
Washington, D. C.

Dear Professor Holder:

It is doubtful whether you will remember me even after you see my signature at the end of this note. That does not matter, however. By way of possible identification, I shall merely tell you that I was a student in one of your economics classes back in the spring semester of 1929.

The purpose of this letter is to tell you that I have just read and greatly enjoyed your novel, *The Found Generation*. While I do not pose as a professional critic, nevertheless it seems to me that your book is remarkable for its skillful weaving of searching social and economic problems into a gay and almost whimsical story. You have performed the feat of getting your reader to think hard with a smile on his face. That is a feat that you somehow accomplished in your classes at the University, too.

I hope that you will write more novels. But I hope also that you will not give up teaching. Even though I set no worlds aflame as a student, I'm sure I did know great teaching when I came in contact with it.

My wife (once Rosemarie Fallon), who also was a student at Atlantic, asks that I add her congratulations and best wishes to my own.

Most sincerely,
Edgar M. Rollins

A Letter of Condolence

120 E. Lincoln Avenue
Bangor, Maine
April 11, 1936

Dear Emily,

Yesterday afternoon I saw Vera Robinson at a League meeting. She told me of your mother's sudden death.

Without my telling you, you know the shock and grief I feel. I have a sense of shame, too, for I really owe much to your mother, and yet for several years now I have done nothing more to repay my debt than to send occasional holiday greetings.

Until yesterday those dreadful months following the accident that took both my own parents seemed far away. But, as I talked with Vera, they came back with cruel vividness. One warm memory, however, rises above the dark ones. It is the memory of how your mother, almost a stranger to me at first, quietly and almost without my knowing it became the closest friend and the most helpful adviser of a shy and terribly frightened little girl. She had the *something* that I needed then more than anything else.

I know, of course, that nothing I can say will lessen your own feeling of irreparable loss. Perhaps, however, the knowledge that I—and scores of others—share that feeling of emptiness with you may, to some little degree, help turn your thoughts to your wonderful mother herself and away from her passing. Sincerely I hope so.

I hope, Emily, that you will write me before long. You surely know that both Henry and I are anxious to help you in any way we can. This is a feeble statement, I realize, but you know what I mean, don't you?

Lovingly,
Martha

An Informal Invitation

September 10, 1935

Dear Louise and Buddy,

Before it gets too cold, George and I want to have one more party out at the farm. We are planning on your being with us. You will be, won't you?

Saturday, the twenty-first, is the date.

The idea is to meet here at about three-thirty, make up our automobile loads, and drive out to the place more or less together.

We'll have dinner out of doors at six o'clock. Then Don Bell will show us the movies he's been taking all summer. Jake is already at work fixing up the barn. So, after the movies, we'll likely dance a bit.

Drop me a line or telephone me as soon as you can that you'll come.

Expectantly,
Wilma Snyder

A Formal Invitation

As we all know, many of the more formal invitations are printed or engraved. However, they are sometimes handwritten, and there is no reason they should not be. The patterns for such invitations depend partly on the exact nature of the function and the number of guests invited. Expert stationers, who strive to keep abreast of the styles for invitations of this kind, have numerous forms to show their patrons. The following formal invitation is typical.

Mr. and Mrs. Anthony F. Stillman
request the pleasure of your company
at a reception to honor
General and Mrs. Douglas L. Southern
on Thursday evening, the fifth of October
from nine until eleven o'clock
Cliffside
New Haven, Connecticut

A Formal Note of Acceptance

The reply to a formal invitation, such as that which precedes, should be in the third person, but it may be written as a paragraph instead of being arranged in a symmetrical pattern.

Doctor and Mrs. Aaron L. Burt accept with pleasure the invitation of Mr. and Mrs. Anthony F. Stillman to be present at a reception to honor General and Mrs. Douglas L. Southern on Thursday evening, the fifth of October, from nine until eleven o'clock.

A Formal Note of Regret

If the receiver of a formal invitation cannot accept, he sends his "regrets." In a note of regret the hour (or hours) mentioned in the invitation need not be repeated.

Mr. and Mrs. Cyril F. Morton deeply regret that a previous engagement prevents their acceptance of the invitation of Mr. and Mrs. Anthony F. Stillman to attend the reception to honor General and Mrs. Douglas L. Southern on Thursday evening, the fifth of October.

As we see, such invitations and replies are stiff and colorless. We use them only for formal and ceremonious occasions.

Written Problem 14

Imagine you have received the letters found in the preceding problem. Each member of the class will write a reply to each of these letters except the formal invitation. Make sure your letters are correct in form, and strive to make them interesting in content. You will write at least one letter a day.

Following the writing of these letters several of them will be read aloud to the class. The class will decide which are the best and why. The most successful letters may be posted on the bulletin board. They will serve as additional examples.

Written Problem 15

Write at least one of each of the following kinds of social letters. If some of these letters can be written to people you know and to whom the letter really can be sent, so much the better.

1. A conversational letter
2. A letter of thanks
3. A letter of congratulation or commendation
4. A letter of condolence
5. An informal note of invitation

KINDS OF BUSINESS LETTERS

By *business letters* we mean those written chiefly in connection with various commercial, financial, and professional affairs. (Concerning correspondence that is neither quite in the social nor business classification see pages 179-180.)

The kinds of business letters are numerous. It would require a much larger book than this one to describe and illustrate the many kinds of business correspondence carried on by a single large manufacturing institution. An office worker in such an institution gradually comes in contact with these different kinds of letters and develops skill in writing them. He has to learn the details of the correspondence of his company at first hand, while he is on the job. His employer expects him to do so. But his employer also expects him to possess all-round skill in composition before he is employed.

This all-round skill in composition consists, as we have seen, of being sure of oneself in such fundamentals as spelling, grammar, capitalization, and punctuation. It consists, also, of the ability to use words that are exact and definite, to speak and write clear and forceful sentences

and paragraphs, and to organize one's thoughts so that they are convincing and may easily be grasped. If the business-letter writer has attained these skills and also possesses such personal qualities as tact, a sense of proportion, and a courteous manner of expression, he will probably fill his position to his employer's and his own satisfaction.

Whether we work in offices or not, however, we all shall find it necessary to write a certain number of business letters. Among the sorts of letters which we should all know how to write are these:

- Letters of application
- Letters of recommendation
- Letters of inquiry
- Letters to order services or merchandise
- Letters of complaint concerning unsatisfactory service or merchandise

Perhaps a word about the most essential qualities of each of these kinds of letters would be helpful. (Illustrations of all of these varieties of business letters will be found in Group Problem 36.)

When we write a letter *to apply for a position*, we must try to put ourselves in the place of the employer. We must ask ourselves these questions: What are the most important requirements for the work? To what extent do I possess them? What else would I wish to know about an applicant if I were the employer? If we ask ourselves such questions as these and then base our letter upon our carefully thought-out answers, our letter will probably be a successful one so far as its content is concerned. But our prospective employer will also judge us by the appearance of the letter and the way in which we express ourselves.

Letters of *recommendation* are much like those of application. We should ask ourselves the same questions we did before, except that this time we shall examine someone else's qualifications instead of our own. A letter of recommendation, to be of any value, must be altogether honest in its content. An employer is wholly justified in resenting what he later discovers to have been inaccurate or untrue statements about an applicant.

Letters that *make inquiries* about services or merchandise should, above all else, be exact and definite. If they do not possess these qualities, needless delay and mistakes are apt to result. Replies to letters of inquiry should also, of course, possess the characteristics of exactness and definiteness.

Letters that *order* merchandise (or services of one kind or another) must, like letters of inquiry, contain all the information that is needed so that the order can be filled correctly and promptly. This information should be stated as briefly as possible, but exactly and definitely. If we would do our part to prevent error or delay, we must state the catalogue numbers, the exact quantities, and the sizes (or other specifications) of the articles ordered. Also we must indicate how the goods are to be shipped and tell the manner in which we wish to pay for them.

If we write letters of *complaint*, in which we ask for adjustment of such matters as unsatisfactory services or goods, we should be sure (1) that our complaint is justified; (2) that we make clear in our letter exactly what the basis for our complaint is; (3) that we indicate precisely the kind of adjustment we feel we are entitled to. Since letters of this kind may lead to further correspondence, it is wise to make copies of them for future reference. (Carbon copies of all letters are made in business institutions

of any size. These copies are filed, so that any questions as to what the letters contained may be answered quickly and accurately.)

FORMS USED IN BUSINESS CORRESPONDENCE

Much of what we learned in connection with the forms used in social correspondence is applicable to business letters. In certain elements of form, however, business letters differ from social letters.

Group Problem 35

A. Examples 3 and 4 on pages 146-147 illustrate correct forms of business-letter headings and inside addresses. Refer to these examples and then decide on the answers to the following questions:

1. In what *one* way are these two headings different?
2. Why should the inside address be arranged in the same form (either block or indented) as the heading?
3. What words do we capitalize in the heading and inside address?
4. Exactly how do we punctuate the heading and inside address?

B. Examples 3 and 4 also illustrate one type of salutation used in business letters. (Other salutations used in business letters will be discussed later.)

1. What words are capitalized in the salutation?
2. What mark of punctuation completes the salutation?

C. Observe the word (or words) of closing used in all of the skeleton letters.

1. What words are capitalized?
2. What mark of punctuation completes the closing?
3. Is any mark of punctuation used after the writer's signature?

D. Turn to Examples 5 and 6, and on the basis of what you find there, answer these questions regarding envelopes:

1. Where may the sender's address appear?
2. How is the sender's address capitalized?
3. How is the sender's address punctuated? Why are there periods after certain letters in the sender's address in these examples?
4. Where should the receiver's name and address be written?
5. How should they be capitalized?
6. How should they be punctuated?
7. In *form* does the envelope in Example 5 go with the letter in Example 3 or that in Example 4? Why?
8. Draw and address the envelope that should be used with the letter in Example 4.

As the foregoing problem has shown us, there is no difference in form between the headings of what we have called "occasional" social letters and those of business letters.

In punctuation and capitalization the salutation of a business letter is like that of an "occasional" letter. Moreover, the salutations of these two types of letters are also similar in wording.

In writing to an individual, our salutation may be one of the following:

Dear Mr. Schwartz:

Dear Sir:

Dear Mrs. Alexander:

Dear Madam:

My dear Mr. Peterson:

My dear Miss Brewster:

(At first glance the use of *My* before *dear*, as in two of the salutations, appears very informal and possessive. It is not so considered, however.) The single words *Sir* and *Madam* are occasionally used; but they are rather abrupt and may well be avoided.

If we are addressing a business partnership (McDonald and Willington) or a company (The Western Furnace Company, Inc.), our salutation will probably have to be either *Gentlemen* or *Dear Sirs*.

The words of closing used in business letters are also similar to those of occasional letters. Among those most commonly used are the following:

Yours truly,
Yours very truly,
Very truly yours,
Sincerely yours,

Yours respectfully,
Respectfully yours,
Cordially,
Cordially yours,

Generally speaking, the word *cordially* is used only between individuals who know each other, at least slightly, either as a result of having met or through frequent correspondence. It may be said that, in the main, both the closing and the salutation in business correspondence are purely matters of form. Moreover, the use at the end of a letter of such expressions as *I am*, *I beg to remain*, and *Thanking you in advance for a prompt reply* should generally be avoided.

EVALUATING AND WRITING BUSINESS LETTERS

We are prepared now, are we not, to test our knowledge of business letters. We shall do so in the same way we tested what we had learned about social correspondence. First we shall read a number of business letters of various kinds, deciding in what ways they are successful and, perhaps, suggesting improvements. Then we shall write business letters.

Group Problem 36

Study carefully each of the following letters.

On the basis of all our discussion of letter writing, be ready to answer these questions about each letter:

1. In what respects is the letter a good one?
2. How might the letter be improved either in form or content?
3. Why do you recommend these changes?

Two Letters of Application

1

378 Jackson Street
Phoenix, Arizona
May 11, 1936

The Phoenix Herald
12 Broadway
Phoenix, Arizona

Gentlemen:

Mr. Jewett, the city editor of the *Herald*, told my father yesterday that you plan to select two high-school boys who are interested in journalism to work as apprentice reporters next summer. Mr. Jewett asked my father whether I would be interested in applying for one of the positions.

I am very much interested and should like to be considered for the work.

I am now completing the eleventh grade. At the end of my senior year I hope to enter the School of Journalism at Burlington University. For two years I have been as sure as a boy can be that I am more interested in newspaper work than anything else. During these two years I have worked on our school paper, the *Lantern*, last year as sports reporter and this year as one of the editors.

I am almost sixteen years old. During my two years of senior high school, I have made an average of a little better than "B" in my school subjects. My chief interests have been the social studies and English composition, with mathematics a close third.

The following people, all of whom may be addressed at the Phoenix High School, know me well and would be glad, I am sure, to tell you whether or not they think I am fitted for the work: Principal R. B. Painter; Mr. P. F. Martin (teacher of English); Mr. John M. Wright (athletic director).

If you wish further information, I shall be glad to write you again or call at the office of the *Herald*.

Sincerely yours,
Homer E. Geddes

654 E. Eleventh Street
Cleveland, Ohio
August 16, 1933

Post-Office Box 4382
Cleveland, Ohio

Dear Sirs:

This letter is in answer to your advertisement for a typist in the *Cleveland Citizen* of August 15. I should like to apply for the position that is open. As requested in your advertisement, I give you the following information:

I am twenty-one years old. I was graduated from the Burton High School, Youngstown, Ohio, in June, 1929. After that I attended the Jaeger Business College of Youngstown for a year and a half. In high school I took the regular academic work except for the last year, when I added commercial subjects. At the business college I specialized in typing, dictation, business arithmetic, and office organization.

My present employer is the Stevens Sash and Door Company of 48-54 Norwich St., Cleveland. My work consists of taking dictation, transcribing, assisting with the filing, and occasionally helping the bookkeeper with invoices. I have had experience in the use of dictating machines and can operate a comptometer.

My employers seem pleased with my work, and I am very happy in it. The position you have open, however, would be a promotion for me, and the work itself is of the kind I wish to do permanently. You may refer, for information, to:

Principal Oscar L. Jaeger
Jaeger Business College
Youngstown, Ohio

Mr. Ralph N. Stevens, President
The Stevens Sash and Door Co.
Cleveland, Ohio

I shall be pleased to hear from you and to arrange for a personal conference, if one is desired. (My telephone number is Collingwood 1182.)

Very truly yours,
(Miss) Harriet L. Norton

Two Letters of Recommendation

1

THE STEVENS SASH AND DOOR COMPANY

48-54 NORWICH STREET
CLEVELAND, OHIO

August 24, 1933

Mr. George A. Moulton, Office Manager
The New-Way Awning Company
92-98 Essex Street
Cleveland, Ohio

My dear Mr. Moulton:

This is in reply to your letter of August 22 concerning Miss Harriet L. Norton, one of our office force, who has made application for a position with your company.

At the time Miss Norton replied to your *Citizen* advertisement, she told me of her intended action and asked permission to use my name as reference. I tell you this to illustrate two qualities of Miss Norton's character: her natural courtesy and the fact that she is open and aboveboard in her conduct.

When Miss Norton came to us, she was without experience. However, she learned rapidly and adapted herself to her work excellently. For the past year she has taken my dictation and has herself composed many letters of a more or less routine nature. She is perhaps the most accurate and dependable stenographer and typist I have ever had. She is hard-working, willing, and, if anything, overly conscientious. Unlike many office people with whom I have come in contact, she is willing to assist in work that is somewhat out of her line.

In appearance Miss Norton is very pleasing. Her manner is quiet, friendly, and alert.

We value Miss Norton highly and should hate to lose her, but we shall not stand in the way of her advancement.

Cordially yours,

Ralph N. Stevens
President

RNS:MM

GLOBE INSURANCE COMPANY, LTD.

17 MOTLEY SQUARE
LOS ANGELES, CALIFORNIA

November 26, 1935

Mr. L. M. Trent, Sales Manager
The Pacific Automobile Company
3148-52 Lexington Road
Los Angeles, California

My dear Mr. Trent:

I have your letter of November 22 inquiring about Mr. Ralph Shaffer, formerly one of our salesmen.

Mr. Shaffer is an earnest, hard-working, thoroughly co-operative, and wholly honest young man. He exhibited unusual initiative and originality as a salesman. Moreover, as one comes to know him, one increasingly values his quiet and pleasing personality. The young man possesses, you see, most of the qualities needful for success in our work.

However, it became apparent that Mr. Shaffer's most serious defect would, unless he overcame it, prevent his becoming a valuable member of our group. That defect was his slovenly English. Some of our clients merely appeared amused by it; others actually sent certain of his letters to me with somewhat biting comments. I called the young man in and discussed the matter with him, recommending that he study by himself or at night school. However, he showed no real improvement as time passed. I talked with him a second time, again without result. In August it became my unpleasant duty to dismiss him.

I have written you frankly, as I would wish you to write me under similar circumstances. If Shaffer has overcome his one serious defect, I am certain that you will make no mistake in employing him.

Very truly yours,

Edwin C. Walton
Manager, Sales Division

ECW:AT

A Letter of Inquiry

R. F. D. 14

Sturgeon, Wisconsin

February 23, 1936

The Ker-Glow Heater Co.

48 Acton Street

Milwaukee, Wisconsin

Gentlemen:

Almost ten years ago I purchased one of your Ker-Glow oil-burning, hot-water heaters from the Sturgeon Plumbing and Heating Co. of Sturgeon, Wisconsin. The heater has been very satisfactory. Any minor repairs or replacements were taken care of by the company that sold me the heater.

A few months ago the dealers here went out of business. Last week my heater did the same. I am unable to find anyone in this locality who handles your heater. That's why I am writing you direct.

I need a new wick, a new inner drum, and fastenings for the chimney. I can't tell you the numbers of these parts because they are burned or rusted off.

Will you please tell me whether anyone within twenty miles of Sturgeon handles your heater parts? If so, who are they and where are they located?

In the meantime I need the repairs very badly. I am sending you the worn-out parts by parcel post. Please match them and send the new ones to me by parcel post C.O.D. at once. Also send a catalogue and price list of parts so that I can order correctly next time.

Yours very truly,

John P. Meecham

(We often write letters somewhat like the preceding one. Such letters combine an inquiry with an order, and, in that way, save both time and expense. However, it is especially necessary that letters of this nature contain full and accurate information and instructions.)

Two Letters That Order

1

WESTON'S VARIETY STORE

MAIN AND WEST STREETS

WARSAW, INDIANA

December 12, 1935

The Mirror Specialty Co.

3487 N. Bently St.

Chicago, Illinois

Gentlemen:

Please *rush* the following items by railway or motor express:

1/2 dozen #314 hand mirrors @ \$18.00 per dozen

1/4 " # 71 shaving sets @ \$23.50 " "

3/4 " #814a ash trays @ \$ 9.00 " "

1/6 " #224 plateaus @ \$36.00 " "

1/2 " # 19 wall mirrors @ \$42.00 " "

Your line is selling well this season. We need the goods listed at once to take care of the last-minute Christmas trade.

Cordially yours,

A. C. Weston

Manager

2

824 Belleview Road

Nashville, Tenn.

March 15, 1936

The Modern Arts Co.

27 Roscoe Building

New York, N. Y.

Dear Sirs:

Herewith is a certified check for \$7.50.

Please send me by prepaid express

1 pair book ends #18 at \$2.75

1 hand-decorated lamp shade #4 at \$4.75

as advertised in the March issue of the *Midwestern Monthly*.

It is understood that either or both of these articles may be returned if I am not pleased with them, and that my money will be promptly refunded.

Sincerely yours,

(Miss) Luella P. Browning

A Letter of Complaint

916 Essex Drive
Portland, Oregon
August 2, 1935

Perfection Camera Co.
15 Maynard St.
Seattle, Washington

Gentlemen:

About a month ago I bought one of your No. 17-x ($2\frac{1}{2}$ x $4\frac{1}{4}$) cameras from the Wellston Drugstore of this city.

The camera is very unsatisfactory. Although I have followed the instructions in the booklet carefully, objects appear much further away in the pictures than they should. The effect is much like the one a person gets by looking through the wrong end of field glasses. Moreover, the finder is not accurate, for, although an object completely fills the finder, there still is a margin around it in the print.

I am enclosing one print that will illustrate both of the defects I am trying to describe. When I took this picture I was only six feet in front of the young woman, and she was only ten feet in front of the house. As you see, the girl is much smaller and more distant than she should be. As for the house—well, it appears to be almost in the next block.

When I took up the matter with the Wellston Drugstore, the manager of the store said, "The factory guarantees the camera. We don't. Take it up with them."

My vacation begins in two weeks. I purchased the camera especially for it. Therefore, to prevent delay, I am sending the camera to you at once for either exchange or repair.

Very truly yours,

Ralph G. Winters

Written Problem 16

From the foregoing samples of business letters choose three, of different types. Write a reply to each of the letters you have selected.

Group Problem 37

The preceding written problem will occupy the class two or three days.

After all the letters are in, they may be sorted into groups according to the sample letters to which they reply. This having been done, the teacher (or the writers of the letters) will read some of the letters to the class. The class, having listened attentively to the selected letters, will decide which of them are the most successful replies. Judgments will be based both on what is said and the way it is said.

After the best letters have been chosen by the class, they may be posted on the class bulletin board or put in some other convenient place. These letters will serve as additional examples and may be helpful as your letter writing progresses.

Written Problem 17

The time devoted to this written problem may be long or short according to the decision you and your teacher make as to the needs and interests you have in connection with the writing of business letters. The wisest plan would probably be this: Write the letters proposed in *A* now; then return to certain of the other parts of the problem later.

A. Write at least one of each of the following kinds of letters: (1) application; (2) recommendation; (3) inquiry; (4) purchase; (5) complaint.

As far as possible, make these letters deal with real situations—situations in which you are involved or that you know about. In case you need suggestions for these letters, perhaps the following will help.

1. Reply to a "Help Wanted" advertisement found in your newspaper.
2. Apply for a position that some friend of yours is giving up.
3. Recommend some acquaintance for a paper route.

4. Write a letter in which you recommend some classmate for a school office.
5. Inquire about some article advertised as "For Sale" in your newspaper.
6. Write to a steamship company concerning rates, accommodations, etc., for a trip to England.
7. Order an article advertised in a radio broadcast, in a magazine, or in a theatre program.
8. Write the contractor who constructed the school tennis court, pointing out the defects that are appearing.
9. Write a sporting-goods company about some piece of athletic equipment that is defective or different from what you ordered.

B. Imagine you are the chief shipping clerk of a manufacturing company. Write a letter to a customer explaining (1) why shipment has been delayed; or (2) why delivery is being made by different means from that requested.

C. Write a letter to a telephone company, electric-light company, or gas company requesting that service be discontinued because (1) you are to be out of the city for some time; or (2) you are moving permanently.

D. Write the company's reply.

E. As a business or professional man or woman, write a letter in which you invite an applicant for a position to a conference.

F. You have been considering a position that has been offered you. Write one letter in which you accept the offer. Write another in which you decline it.

G. Write a letter in which you resign from a position.

H. As the secretary of a school club, write one or more of the following letters:

1. A letter to the school principal suggesting changes in the organization, meeting time or place, or methods of attaining membership in the club
2. A letter to the parent-teacher association agreeing to present a program at the next meeting of the association
3. A letter to another club proposing a meeting or social event to be participated in by both clubs

"BORDERLINE" LETTERS

At the beginning of the discussion of business correspondence it was noted that certain types of letters can scarcely be classified as either social or business letters. For the want of a better term, let us call them "borderline" letters. They are written to meet the needs of particular situations. Unlike social letters, however, they are almost always addressed to strangers (or comparative strangers) rather than to friends or acquaintances. Moreover, these borderline letters seldom concern one's own immediate business affairs. Although few of us will write many such letters, we may well consider certain of the situations in which they are written.

Because of an interest in local, national, or international events and problems, people now and then write letters to newspapers. Almost all newspapers provide one or more sections for the publication of these letters.

Professional men and women, such as doctors, lawyers, and teachers, often have reason to write each other letters in connection with a problem, discovery, or point of view related to the profession. Professional and business men also rather frequently write letters to their professional or "trade" magazines. In these letters, the writers relate their interesting and perhaps helpful experiments; they tell of successful business methods; they discuss professional and business needs and procedure.

Quite apart from one's own trade, profession, or business, one occasionally feels the desire to write to a magazine or to an individual about an article that has appeared or a contribution of general interest that has been made.

Most adults now and then feel it their civic obligation to write their mayor, councilman, congressman, or gov-

error concerning certain governmental actions or problems. Such letters sometimes discuss local matters of public service, such as police patrol, street cleaning, refuse collection, street lighting, or the care of parks and playgrounds. Other letters to public officials deal with larger, more remote problems of governmental policy.

Probably most of us have written letters to radio performers, stations, or networks. In these letters we make inquiries, commend programs, or offer suggestions.

In form (heading, salutation, close, and so on), these borderline letters are like business letters. The manner and content of this class of letters depend, of course, upon the exact purpose of the correspondence.

Written Problem 18

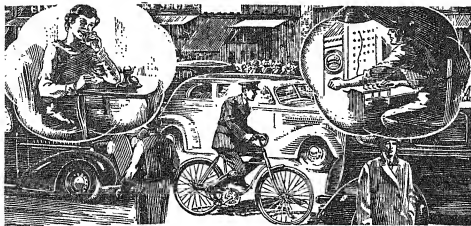
Write one or more letters (according to the decision of your class and teacher) of the sort just described. Endeavor to make these letters as real as you can. That is, strive to write letters that actually can be sent to newspapers, magazines, public officials, or radio stations.

TELEGRAMS

Telegrams are used as substitutes for letters when speed in communication is essential. Urgent messages are also transmitted by means of the telephone. A telegram, however, provides a record of what has been said; a telephone conversation does not.

The three kinds of telegrams in most common use are these:

1. *The full-rate telegram* (sometimes called a "fast message").—This type of telegram generally consists of ten or fewer words. If more than ten words (exclusive of the address and signature) are sent, an additional charge per word is made by the telegraph company. Full-rate



telegrams are employed when the sender wishes his message delivered immediately.

2. *The night letter.*—A night letter may contain fifty words. Its cost is the same as that of a full-rate, ten-word telegram, unless more than fifty words are sent. A night letter is not delivered until sometime during the forenoon of the day following its dispatch.

3. *The day letter.*—The charge for a day letter of fifty words is one and one-half times that for a full-rate ten-word telegram. Additional words are charged for, of course. The day letter is delivered sometime during the day it is sent.

It is clear that the kind of telegram we send is determined by the nature and urgency of our message.

The sender of a telegram may telephone his message to the telegraph company, or he may write it out on a blank provided at the telegraph office. A "paid" telegram is one which the sender pays for immediately or has charged to an "account" he has established. A "collect" telegram is paid for by the receiver upon delivery. Telegrams are sent "collect" only under unusual circumstances or when the sender has been requested by the receiver to have payment made in that way.

Whether we telephone our message to the telegraph office or write it on a telegraph blank, it is necessary that we compose it carefully. Since we do not wish to pay for more words than are necessary, we must choose and arrange them in such a way that our message is brief and yet entirely clear. As a telegram is not punctuated (unless we pay for such words as "Stop" to indicate where sentences end), we must exercise our ingenuity to prevent misunderstanding or indefiniteness. Moreover, it is always more economical to use a few extra words in our first message than to have to send an explanatory telegram.

The receiver's name and address appear on the telegram in the form we use in the inside address of business letters. The sender's name is signed at the end of the message, and his address and telephone number are made known to the telegraph company. Sometimes, in order to insure the correct sending of the reply, the address of the sender is included in the body of the message. This precaution is unnecessary, however, unless the reply is to be directed to a place other than that from which the original telegram was dispatched.

Telegrams seldom include words of salutation or closing. If they are included they must be paid for as part of the message. As correspondence "by wire" is a somewhat public way of communicating, few people care to employ terms of endearment even in more or less social telegrams. However, in messages of condolence or greeting it is entirely permissible to include a salutation and a close, if the sender wishes to do so.

The following telegrams will serve as illustrations. These telegrams appear here in approximately the form in which they would be delivered to the receiver. Inspect them carefully.

Full-Rate Telegrams

1

BETHLEHEM PENNSYLVANIA
APRIL 3 1935

HERBERT C FOX
LANCASTER PENNSYLVANIA

IF INTERESTED IN OFFICE MANAGERSHIP WIRE R C CUTTING
TREASURER HARRINGTON STEEL COMPANY

BURTON E MURRAY

2

LANCASTER PENNSYLVANIA
APRIL 3 1935

R C CUTTING TREASURER
HARRINGTON STEEL COMPANY
BETHLEHEM PENNSYLVANIA

IN RESPONSE TO SUGGESTION FROM BURTON E MURRAY AM APPLY-
ING FOR OFFICE MANAGERSHIP LETTER FOLLOWS WOULD APPRE-
CIATE CONFERENCE AT YOUR CONVENIENCE

HERBERT C FOX

3

LANCASTER PENNSYLVANIA
APRIL 3 1935

BURTON E MURRAY
HARRINGTON STEEL COMPANY
BETHLEHEM PENNSYLVANIA

MANY THANKS FOR WIRE AM APPLYING BY TELEGRAM AND LETTER

HERBERT C FOX

4

RICHMOND VIRGINIA
MAY 11 1936

MARTIN P LESLIE
LESLIE ENGRAVING COMPANY
WASHINGTON D C

CAN PLATES BE INSPECTED AT NOON MAY FOURTEENTH WIRE
REPLY

J J BERRY

A Day (or Night) Letter

YUMA ARIZONA
FEBRUARY 7 1935

MR AND MRS CARL M LANDERS
OCEAN DRIVE
LAJOLLA CALIFORNIA

WE ARE DELAYED HERE BY A SLIGHT ACCIDENT STOP NO ONE
INJURED STOP CAR TO BE REPAIRED TOMORROW STOP WE SHOULD
ARRIVE IN TIME FOR DINNER SUNDAY BUT DONT WAIT FOR US STOP
OUR TRIP HAS BEEN PERFECT SO FAR STOP WE ALL ARE LONGING
TO SEE YOU

HARRIET AND JOE

Written Problem 19

Appoint a member of the class to secure from a near-by telegraph office a supply of the blanks upon which telegrams are written. The company will probably be glad to provide enough of these blanks for the entire class. You will be interested, by the way, in reading the material on the back of the blanks. Use the blanks for the telegrams you write in connection with this problem.

If, for any reason, you prefer to use situations for your telegrams different from those suggested below, feel perfectly free to do so.

A. Write a full-rate telegram, if possible using not more than ten words, to three of the following:

1. A prospective employer, telling him when you will arrive for a conference
2. A friend, asking him to meet you at a railway station between trains
3. A manufacturing company, requesting shipment of goods earlier than originally ordered
4. Your mother, who is away from home, telling her of your sister's (or brother's) illness

B. Write a day or night letter, using not more than fifty words, to two of the following:

1. The manager of a rival school team (boys' or girls'), re-

questing the postponement of a basketball game and giving the reasons for your request

2. An automobile manufacturer, ordering immediate shipment of certain repair parts for your car
3. A friend, telling why you will be unable to spend the weekend with him as you had expected

Oral Problem 14

Reread (or at least look over) this whole chapter on letter writing.

Prepare a two- to four-minute talk dealing with some one phase of letter writing. Choose a topic that is definite enough so that it can be treated fully and, if possible, with illustrations in the time at your disposal. Try to choose a topic, also, in which you are really interested and concerning which you perhaps can tell the class something new and valuable.

Submit your topic in advance to your teacher (or perhaps to an appointed committee of pupils). Your teacher or the committee will attempt to arrange a program so that not more than two students will discuss the same subject.

CHAPTER VII

IN WHICH WE GO ADVENTURING WITH WORDS

THE WONDER OF WORDS



BACK in Chapter II, you recall, we inspected part of a day in the life of a typical high-school student. The purposes of our inspection were these: to see language actually in use; to make note of some of the many kinds of language; to discover the principal uses to which language is put. As the result of this inspection, we came to a number of conclusions about language in general and about words in particular. Among the conclusions we arrived at are these:

1. Words are symbols that human beings employ to represent persons, places, ideas, actions, and qualities, and to show relations among them.

2. By means of combinations of words we are enabled to deal with things (persons, places, ideas, actions, qualities) in their absence. We think about these things. We talk about them. We write about them. Without words we could neither think, speak, nor write in the ways to which we are accustomed.

3. When we think, we talk (generally silently) with ourselves. Words and groups of words are the chief materials we employ in this "talking with ourselves."

4. When we speak with someone else we talk aloud, using words and groups of words which we hope will transport ideas from ourselves to the listener.

5. When we write, we put these words and groups of words down on paper so that our ideas may be conveyed to one or more readers.

6. We make our meaning clear to our listeners or readers in three principal ways: first, by our choice of words; second, by the way we combine these words with others; and, third, by the manner in which we give emphasis to these words.

As we know, the speaker and the writer are on even terms so far as choosing words and relating them are concerned. That is to say, both speaker and writer have the privilege of searching for appropriate words, of forming these words into clear sentences, and of developing effective paragraphs.

At first thought, however, the speaker would appear to have an advantage over the writer in the matter of giving emphasis to his words. In Chapter II it was shown that different ways of saying the same words would give them quite different meanings. Moreover, facial expressions, gestures, and pauses are further aids which the speaker may employ to give his words just the meaning he wishes.

None of these ways of giving emphasis is open to the writer. But the writer does have certain aids of his own. Chief among them is punctuation, which, as we shall see (Chapter XI) is a kind of sign language that serves admirably as a substitute for voice inflection, facial expression, and gestures.

But, when all is said and done, the words we choose and the ways in which we relate these words in sentences and paragraphs are the surest means of making our thoughts clear. The aids we may employ are valuable; but none of them can take the place of words carefully selected and thoughtfully related.

Therefore, let us now turn our attention to words. Concerning the use of words, there are numerous very obvious but none the less interesting and important facts to be noted. Certain of these facts may be illustrated by means of a problem.

Group Problem 38

A. Your teacher comes into your classroom, and, after securing your attention, either writes on the blackboard or pronounces the one word, "Man."

1. Upon hearing this word or seeing it, what meaning do you get? What picture, if any, arises before your mind's eye?

2. If the meaning or the picture is vague, indefinite, general, how do you account for that fact?

3. If you concentrate on the word a moment, perhaps a more definite and exact meaning or picture comes to you. How do you explain this change? Is your meaning or picture like your neighbor's? Why?

B. Your teacher next writes or says, "A big man."

1. Tell the class what picture you get now.

2. The pictures the members of the class receive probably are not all alike. How do you account for this?

C. The teacher next says or writes, "A tall, powerfully built man."

1. What picture do you get now?

2. This picture probably differs from the first and the second. Why?

3. Why do the members of the class now have more nearly the same picture?

D. Your teacher adds to the last group of words, saying or writing, "A tall, powerfully built man, whose shoulders drooped wearily. . . ."

1. How has the picture changed?

2. Why does this group of words mean more to you than any of the preceding ones?

E. The class now hears or sees the following: "A tall, powerfully built man, whose shoulders drooped wearily, was trudging down the drive."

1. Exactly why is your impression now more complete and exact than it has been before?

2. Take a few moments to think about the man who is being described. Be ready to give the class your answers to these questions: Why do this man's shoulders "droop wearily"? Exactly what, do you suppose, causes him to "trudge" down the drive?

3. Probably the answers the members of the class give to these questions will be quite different. How do you explain that fact?

4. What must your teacher do to make sure that you will have a still more definite picture of the man and the causes of his appearance and actions?

F. The teacher continues:

"A tall, powerfully built man, whose shoulders drooped wearily, was trudging down the drive. A battered hat, pulled forward almost to his eyes, shaded his face. But even in the shadow, that face arrested one's attention and held it. Like the man's body, his face mirrored strength—strength that perhaps might totter but would never bow. As the drive joined the highway, the man looked toward the house he had left. He did not merely glance back. He stopped and deliberately turned about so that he faced the building. For what seemed a long moment he gazed at this symbol of another day. He made no sound, and his body was as motionless as the house itself. Then he turned away. Never did human movement portray finality more utterly than did his turning. 'The End' could not have been written more vividly even by the hand of Death itself."

1. Can you answer the questions in 2 under *E* with any greater certainty now than before? If you can, how do you explain that fact?

2. Your picture of the man is doubtless more detailed now than it was earlier. But it is still far from complete, is it not?

What more would you like to know? Just how can the desired information be given you?

In the foregoing problem a number of facts about language have been illustrated. (1) Single words usually convey either very little or very indefinite meaning to the reader or listener. (2) Small groups of words—phrases, series of descriptive words—mean somewhat more, but still too little to satisfy us. (3) Larger combinations of words—sentences—have much more meaning; but even a sentence all by itself seldom can convey more than the simplest of ideas. (4) A group of sentences—a paragraph—develops an idea or a picture so that it is much more vivid, understandable, and meaningful. (5) Only rarely, however, are single paragraphs enough. Series of paragraphs—complete essays, reports, stories, letters—are required if the reader or listener is to secure a definite and satisfying impression.

This last fact was clearly demonstrated in the preceding group problem. The paragraph at the end had much more meaning for us than the word *man*, with which we started, or than any of the intervening groups of words. But even this paragraph tells only part of the story. We need additional information—other paragraphs preceding or following this one—in order to understand the man himself and the causes for his appearance and actions.

Do we appear to have deserted our subject? Does it seem as though we had forgotten our purpose, which is to give particular attention to words? We really have done nothing of the sort.

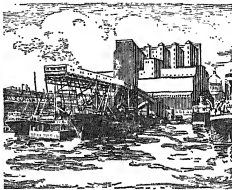
Before we concentrate on words, we must realize that words, so to speak, are known by the company they keep. It would not be intelligent of us to deal with problems relating to words themselves until we have firmly in mind

the fact that *words have little meaning until they are put to work in groups*. This statement might be applied to football players, for example, as well as to words. The center of the team, no matter how good he is, cannot put up much of a game alone. But if, in addition to a good center, a team possesses good guards, tackles, ends, and backfield men, then the center becomes a very significant person. Moreover, just as every member of an athletic team must do his part if the team as a whole is to be successful, so must each word of a language team perform its function if the combination of words is to convey the intended meaning.

It is essential that we recognize the truth and importance of the facts just discussed. It is even more necessary that we be guided by these facts when we speak and write. For that reason let us restate them in a somewhat different manner: *The worth of any one part of our speech or writing depends upon how well that part does its duty in connection with the other parts*. Therefore, a word is a good one only if it fulfills its intended purpose in a sentence. Likewise, a sentence is good only if it skillfully does its share in the paragraph of which it is a member. In the same way, the worth of a paragraph must be judged on the basis of its service to the whole essay, letter, or story. We can almost make a mathematical proportion out of these relationships, can't we? It would go something like this: *The word is to the sentence, as the sentence is to the paragraph, as the paragraph is to the whole piece of writing*. That statement indicates simply for us the needed relationships of words and groups of words in effective expression, does it not?

Now, then, if these matters are clear, we can turn our attention to the problems relating specifically to words.

But we shall seldom deal with words alone. Instead, we shall work with words as parts of sentences. For example, as we consider the problem of word choice, our question will not be, "Is that a good word?" Rather it will be, "Is that a good word to use in this particular sentence to convey this particular idea or impression?"



USING WORDS THAT ARE DEFINITE

If writing or speech is to convey exact impressions, the words employed must be definite and specific in their meaning. General words—words with many possible meanings—give vague, obscure, or even confused impressions. Such words are not really successful in transporting ideas, experiences, or pictures from one person to another. They are "hitchhike" words; they will "get there" only if their luck is very good.

Let us take the word *great*, for example. It is a perfectly good word. But its meaning is so broad and indefinite that, as often as not, the reader or listener has to translate it for himself. In so doing, a meaning quite different from the intended one may be given the word. Suppose we read or hear the following sentence: "It was a great victory." Just what does *great* mean? Does it mean *decisive*? Does it mean *deserved*, *merited*? Does it

mean *famous* or *much discussed*? Or does it mean *brilliant*, *skillfully planned*, or *exciting*? We cannot be sure, can we?

Of course, if the sentence, *It was a great victory*, is a part of a paragraph, we may learn the meaning of *great* from the other sentences. But that does not justify the use of an indefinite word. Perhaps if the word itself had been more exact, the other sentences would not have been needed at all. That is something for us to remember: Indefinite words are costly and wasteful because they have to be explained. Definite words do their own explaining.

Most people are less careful than they need to be in this matter of using definite words. There are many words, especially descriptive words (adjectives and adverbs), that most of us probably use over and over again. In fact, we sometimes use certain of them three or four times in the same paragraph. Each time such a word is repeated, the writer or speaker very likely intends to convey a somewhat different meaning by it. As a result, the reader's impression of what is meant is at best general and vague and at worst downright inaccurate. Under certain circumstances serious misunderstandings may result from the employment of indefinite words.

How does it happen that people use words which are not specific? The first and most important answer is this: Users of indefinite words are usually indefinite, inexact thinkers. They themselves possess only vague, shadowy ideas and impressions. They cannot convey to someone else a clearer, more precise impression than the one they have. As a result, they pass on their own obscurity or confusion. There is another answer to the question as to why people use indefinite words. Many people who could and perhaps do think straight and accurately do not take the

trouble to choose words that will transport their thoughts in the most effective and convincing way. By this shiftlessness they do an injustice to themselves, to their ideas, and to their audience.

So far as words are concerned, then, if we would be understood we must learn to think so clearly and accurately that suitable words will almost spring from the process. That does not mean, of course, that we shall never have to search for words. Often we shall have to search diligently in dictionaries and other kinds of word books. However, if we have *thought*, we shall know how and where to search. Moreover, when we have found several words which might be used, we shall know which one to choose.

Written Problem 20

Write a short essay, story, play, or poem that discusses or illustrates in some way one of the following topics. These topics are not titles. You will formulate your own titles for your papers.

My troubles with words
Playing with words
Finding words
My friend, the dictionary
How I use synonym books
Avoiding vague words
"Beating around the bush" with words
A friend who uses words well
An author who is skillful in his choice of words

Group Problem 39

In the following sentences certain words are italicized. Rewrite each of these sentences at least twice (or more if you can), replacing the italicized words with more definite and exact ones. You may make as many other changes as you like in the sentences.

1. I overate last night. I had a *big* dinner.
2. All the campers are tired. They had a *big* day.
3. In the distance they saw a *big* mountain.
4. Mr. Jones is a *good* man. All his neighbors like him.
5. Didn't you have a *wonderful* time at Mary's party?
6. Yes, I had a *grand* evening.
7. The view is *grand* from here.
8. Most Americans regard Jefferson as one of their *great* presidents.
9. Jerry certainly is a *great* pitcher.
10. If I ever become *great*, I'll certainly change all this.
11. The Mississippi surely is a *great* river.
12. July Fourth is a *swell* holiday.
13. What *terrible* weather this is!
14. Her clothes are expensive, but her taste is *terrible*, I think.
15. I can't go. I feel *fierce*.
16. Wouldn't it be *awful* if he should forget the tickets?
17. If you will come to the game, John will see that you have an *awfully* good seat.
18. Catherine is certainly a *sweet* little child.
19. Few people think she is as *cute* as her sister.
20. Do you think it is *nice* to treat him that way?
21. He brought all his *things* with him.
22. Don't you think Jean looks *horrible* these days?
23. Their new automobile is a *real* car!
24. These problems are *sort of* hard, but they are making me *kind of* sensitive to words.
25. For such a *large* man, his hands seem curiously small and weak.
26. Most of his books are *large*, but few of them are profound.
27. That certainly is a *beautiful* cake.
28. Have you ever seen such a *fierce* night?
29. What a *fine* old mansion that is!
30. My comb is *fine*, but the teeth are too far apart.
31. Did you notice what a *lovely* ring she was wearing?
32. The day was so *pretty* that we soon forgot the misunderstanding that had threatened to ruin the trip.
33. We were delayed a *little* just after luncheon.
34. It will be *swell* if you can go too.

It probably did not take us long to discover that most of the italicized words in the foregoing sentences are descriptive words—*adjectives*. While we were at work with these sentences, we must have observed what an important part adjectives play in making our meanings clear and in conveying definite, accurate, and vivid impressions. To a lesser degree, the same is true of *adverbs*, which, as you know, are also descriptive words. Adverbs, however, describe actions, whereas adjectives describe people, places, and things. Manifestly, then, one way to achieve definiteness, clarity, and liveliness of meaning and impression is to employ descriptive words that are specific and vivid instead of general.

Group Problem 40

Several pairs of sentences follow. One sentence in each pair contains words that are more definite than those in the other.

Choose the sentence from each pair which uses the more definite words. Then: (1) Point out these words. (2) Tell the class the effect of their use.

1

The automobile swerved abruptly to the right.
The automobile turned quickly to the right.

2

The dog, head and tail down, went toward the pasture gate.
The cowering dog slunk to the pasture gate.

3

His penetrating eyes swept the motionless ranks, but not a man betrayed his own or his comrade's guilt.

He looked carefully along the ranks, but none of the soldiers either gave himself away or turned suspicion upon a comrade.

4

He worked hard all day.
He toiled early and late.

5

He was struck in such a way that he turned around more than once before he fell.

Before he fell, he spun dizzily from the glancing blow.

6

The parrot talked all the time.

The parrot chattered incessantly.

7

He drove skillfully among the many cars that were on the road.

He wove expertly through the dense traffic.

8

His fingers numb with cold and his eyes stinging from the whirling sand, he groped blindly for the twisting rope.

His efforts to catch the dangling rope were awkward because his fingers were so cold and because the wind filled his eyes with sand.

9

As he became very tired, he changed the position of the bundle more often.

Utter exhaustion caused him to shift his burden frequently.

10

We knew that he would do his unpleasant duty bravely from the way he walked to the door.

The very way he strode to the door assured us that he would not shrink from fulfilling his obligation.

11

Before anyone could stop him, he was groveling and whimpering before the man he had betrayed.

Before anyone could stop him, he was kneeling before the man he had betrayed, begging weakly for pardon.

12

The leopard crouched, every muscle tense.

The leopard got ready to spring.

13

He climbed up the side of the steep crag with great difficulty.

Step by step he struggled up the precipice.

14

"You'll pay for this!" he said.

"You'll pay for this!" he snarled.

15

He clung desperately to the swaying mast.

He hung onto the unsteady mast as hard as he could.

16

He was so fat that his progress down the lane was slow and funny.

Almost like a pig fattened for market, he waddled ludicrously down the lane.

17

He looked cautiously at the other guests and then said in a low voice, "Now is the time."

Glancing furtively at the other guests, he whispered, "Now's the time."

18

"I'll never do it again," she sobbed.

"I'll never do it again," she said as she continued to cry.

19

The shells made a terrible noise as they passed over the dugout.

The shells shrieked terrifyingly over the dugout.

20

The star fell through the sky and left a curved wake that was very bright.

The falling star blazed a dazzling path through the heavens.

21

The wounded soldier writhed in pain.

The soldier was wounded so badly that he could not lie still.

22

He hurled himself at the yielding door.

When he saw that the door was giving, he pushed on it as hard as he could.

23

Finally the old man got up and went slowly away from the park bench.

At last the old man struggled to his feet, and then, leaning heavily on his cane, hobbled away from the park bench.

24

The mysterious animal crept stealthily through the underbrush.

The animal, whatever it was, came slowly and quietly through the underbrush.

25

They stumbled blindly through the swirling snow.

They walked as best they could through the swiftly falling snow.

26

We didn't know that the baby had even learned to stand; but now, almost before we realized it, she was walking toward the fire.

Not knowing that the baby could do more than creep, we were amazed and horrified to see her toddling unsteadily but surely toward the blazing hearth.

In Group Problem 39 we gave almost all of our attention to the choice of descriptive words that would convey definite impressions. In Group Problem 40 we continued to emphasize the need for skillfully selected adjectives and adverbs. However, as was doubtless discovered very soon, this problem was especially concerned with action words—*verbs*. Well-chosen verbs, we see, can do as much as adjectives in making meanings clear and in painting effective word pictures. They tell what the action *is* and at the same time *describe* the action. Thus, then, if we employ

verbs that succeed in doing both these things at once, we achieve two desirable results: (1) We impart more specific meanings. (2) We generally use fewer words.

Sometimes it may be satisfactory or even necessary to use verbs which are general in their meaning—verbs that indicate the nature of the action but do it very indefinitely. More often, however, both our speech and our writing are more specific, interesting, and meaningful if we use verbs that not only tell what the action is but describe it.



For example, several of the sentences in Group Problem 40 contain verbs whose general meaning is *to go*. These sentences are in the pairs numbered 2, 10, 13, 16, 19, 23, 24, 25, and 26. However, some of these words, such as the verb *go*, itself, and the verbs *come* and *walk*, are much less colorful than other verbs which might be used in their places. Thus in the last four pairs of sentences *hobbled* is more descriptive than *went*, *crept* than *came*, *stumbled* than *walked*, and *toddling* than *walking*. Many of the pairs of sentences contain more than one verb which illustrates the fact that specific words convey more definite meanings and vivid pictures than do general words.

Oral Problem 15

Look back over some of the poems, stories, essays, or other kinds of literature you have been reading either in or out of school, keeping your eyes open for words that you think convey particularly clear, vivid, meaningful impressions. If you pre-

fer, you may, of course, read something new in this search for well-chosen words.

Select what you believe are the five best examples of effective word usage you come upon in this reading. Bring to class the sentences in which your chosen words occur; or, better still, bring complete paragraphs from a story or essay, or the stanzas from a poem. Point out to the class the words you think have been used with notable skill and tell exactly why you think so.

Perhaps you may feel that certain words in the sentences or paragraphs you have chosen could be improved upon. If so, indicate these words and tell what changes you would make and why.

Written Problem 21

You no doubt have kept certain of the reports you have written in your work in history, science, home economics, and music. Very likely, too, you have filed away various papers you have written in connection with your English studies.

Read over several of these papers. Choose one, or a part of one, which you think could be made better by using more definite words. Rewrite the paper, or the selected part of it, making all the changes you can to improve it, but giving especial attention to your choice of words. Bring to class both the old and the new versions. Be ready to read them to the class and to tell why you have made the revisions.

If you have rewritten a paper originally prepared for some work other than English, show the "before" and "after" versions to the teacher to whom the first paper was submitted. Tell him what you have attempted to do. Ask him his opinion of the results.

Written Problem 22

A list of words follows:

generous	man	ground	let	low
irregular	agree	volume	last	judge
authentic	foot	trick	make	empty
agitate	gaze	catch	solid	quit
overcome	help	voice	wide	race

Look up these words in an unabridged dictionary. Each of them, you will discover, has several meanings. After certain of the definitions, however, you will find such terms as *Rare*, *Obs.*, *Colloq.*, *Slang*, and *Archaic*. If you do not know what these terms signify, refer to that section of the dictionary which explains them. Having discovered the meaning of the terms, you will understand that the words should not be used in the manner described as rare, obsolete, colloquial, slang, or archaic excepting under unusual circumstances.

Find at least two accepted meanings for each of the words in the list. Then use each word—or a form of that word—in two sentences, each sentence clearly exhibiting a different meaning of the word. Be ready to defend the two uses you make of each of the words.

The following sentences illustrate the manner in which you will solve this problem. The word *sight*, or a variation of it, is used in each of these three sentences:

1. The *sight* was so gruesome that even the most morbid onlookers turned away.
2. If you think that is a straight line, your *sight* must be failing.
3. A local farmer *sighted* the plane shortly before it crashed.

USING WORDS THAT APPEAL TO THE SENSES

If we succeed in using words which are exact and definite, we shall find that our vocabulary probably develops what may be called *colorfulness*. By colorfulness is meant that quality of language which causes it to appeal not only to the intelligence, but also to the senses. Colorful words have the power to make us *feel and see* at the same time they make us *know and understand*.

When we write or speak, we wish our audience to accompany us just as fully as possible into our ideas and experiences. Therefore, our words need to be chosen both for their *accuracy in meaning* and for their *vividness*.

Accuracy is a mathematical quality. As we have seen,

it is necessary in order to convey clear meanings. Colorfulness or vividness may be called the *artistic* quality of good expression. It causes the reader or listener to see, to hear, to feel—sometimes almost to smell and to taste. It is this quality of composition that makes us really enter into the experience that is being recounted. In other words, when we read colorful writing, our emotions come to the assistance of our minds. The result is that we understand more clearly and respond more completely.

Perhaps a homely comparison will be helpful in this matter. For the sake of our health, we need to eat food that is nourishing and wholesome. If that food is prepared and served in a tasty, appetizing way, our relish for it is increased. Probably the good it does us is also greater. The language qualities of accuracy and exactness are like the food qualities of nutritiousness and wholesomeness. Colorfulness in language corresponds to flavor in food. Indeed, the comparison is so close that often the term *flavor* is applied to writing which both informs and pleases.

Group Problem 41

Return to the pairs of sentences in Group Problem 40. You have already decided which sentence in each of the pairs contains the more specific language, and have pointed out the words which cause the difference.

Now point out the words in these sentences which are colorful and vivid—words which appeal to the sense of sight, hearing, touch, and so on.

How many of these are words which you pointed out before as being specific? Your answer to this question will prove a statement made on page 202. What is that statement?

There are numerous ways of giving our compositions (both oral and written) what has been called *flavor*, *colorfulness*, *vividness*. These ways vary, of course, with the

individual writer and speaker and with the ideas and experiences treated. But there are three ways that most of us can use effectively and in which we can increase our skill. One—the use of specific words rather than general terms—has already been discussed.

Another method of producing vividness is the employment of words and groups of words whose sound contributes to their meaning. Words which imitate sounds are called *onomatopoeic* words. We may not remember the term. But, whether we do or not, we shall be sure to improve our composition if we succeed in employing words and groups of words whose sound reinforces their meaning.

Probably in the early stages of every language almost all names of things and all action words possessed this quality. But as the language developed, many of these name words and action words came to be used also as descriptive words. Let us take the word *hiss* as an illustration. Whether it was first the name of a sound or was an action word, we do not know; nor does that matter. Now it is used as both. Moreover, the same word, changed slightly, can be made into a descriptive word (adjective or adverb).

The sudden *hiss* directly above Mary's head caused her to drop quickly to the ground.

The steam *hissed* through the tiny hole in the boiler.

The *hissing* geese, their necks outstretched, sprang at the boy.

Hissingly the spray swept over the struggling ship.

Sometimes a certain sound is repeated throughout a sentence, in order to emphasize the intended impression. Thus in the third and fourth sentences the effect of "hissing" is emphasized by the repetition of the *s* sound in other words.

Group Problem 42

In each of the following sentences there is at least one word (often there are more) whose sound is to some degree indicative of its meaning. Be ready to point out the word (or words) in each sentence whose meaning is reverberated by its sound. Tell the class why the words you have pointed out are better in these particular sentences than a more general word would be.

1. Now I understood why that bird is called a bobwhite.
2. With bloodcurdling whoops they swarmed over the hill.
3. As he waited impatiently, he kept jingling the coins in his pocket.
4. The wind struck us in sharp, irregular gusts.
5. The locomotive shrieked past him.
6. They were awakened by a long, low rumble in the west.
7. I had almost given up starting a single partridge, when suddenly the dog bristled and my every nerve tingled at the whir that burst at my very feet.
8. The horse's plaintive whinny ended in a shrill, almost human cry.
9. The tinkle of a cowbell broke the hush of the moment before dawn.
10. The rattle of musketry formed a deadly chorus for the endless boom of the cannons.
11. A quick, sharp scratch told us that he had lighted a match.
12. The day was blustery, and the leafless boughs cracked and moaned.
13. Their spirits rose as the bacon began to sizzle and the coffeepot to whistle cheerily.
14. They splashed through a swamp, bullets whining sullenly overhead.
15. As he approached, the monkey's chatter ceased and only mouselike squeaks could be heard.



16. The straining shrouds screeched defiance at the storm.
17. With an unsteady lurch, he plumped to the ground.
18. Suddenly all was silent. The powwow was ended.
19. We could see nothing, but the buzzing sound continued.
It seemed to whiz from one side of us to the other.
20. As he banged on the wall, something crashed to the floor
in the other room.

Written Problem 23

Open an unabridged dictionary at random. See how many words whose meaning is reflected by their sound you can find in half an hour. Use each of these words in a sentence.

Be ready to read your sentences to the class to see whether your fellow students agree with you that your chosen words possess the quality of onomatopoeia.

Written Problem 24

Write a brief story, essay, poem, or, if you prefer, a careful description, in which you employ as many words as possible whose sound intensifies their meaning.

Choose your own subjects for these papers. However, should you feel at a loss for a subject, you may find suggestions in the lists in Chapter V.

Certain kinds of writing do not require the use of onomatopoetic words. Explanatory writing—such, for example, as this book largely consists of—and scientific reports are among these kinds. Therefore, while we shall employ “sound” words in writing in which they are appropriate, we shall not strive to use them in composition that is not benefited by their presence.

A third natural and effective means of enlivening our composition and giving it vividness is the use of *figures of speech*. Perhaps during our reading of various kinds of literature in school, we have learned the names and definitions of the more common figures: *simile*, *metaphor*, *personification*, *hyperbole*, and *synecdoche*. If we do not

know the meanings of these terms, we can learn them by consulting a dictionary. But it really does not matter greatly whether we know them or not. Neither does it particularly matter whether we recognize these figures in what we read or in our own expression.

What does matter is that we realize what figurative language is. Also, it is most important for us to know that figures of speech in our oral and written expression will do much to make what we say clearer and more lively, vivid, and effective. Language that lacks all figurativeness is dull and tiresome, no matter how practical and serviceable it may be. The opposite is equally true. Figurative language will oftentimes make a relatively drab subject intensely interesting.

Figures of speech paint pictures for us. They clarify things, ideas, and experiences by making comparisons and contrasts. They exaggerate for the purpose of emphasis. They give life to abstract ideas and to inanimate objects by endowing these ideas and objects with the qualities of living beings.

For example, the fifth sentence in the last group problem was this: *The locomotive shrieked past him.* Now we all know that only live beings really shriek. Some animals can shriek and so can most humans. We know, too, what a terrifying sound a shriek is. Thus, when we say, "The locomotive shrieked," we are giving human or animal power to a machine. In consequence, how much more vivid and effective our statement is than it would have been if we had merely said, "The train went by him very rapidly, blowing its whistle and making a great noise."

Or take the seventh sentence: *I had almost given up starting a single partridge, when suddenly the dog bristled and my every nerve tingled at the whirl that burst at my*

very feet. That sentence, we see, is filled with figures of speech. A dog doesn't bristle—not all of the dog, anyway. What really happens is that he stands very still, his ears are alert, and the hair around his shoulders stiffens. But all of this and more is told us by the words, *The dog bristled*. Likewise, the statement, *My every nerve tingled*, is really very far from being the exact truth. It means that the speaker is excited, frightened, doubtful, wary, and perhaps affected in still other ways. Here we have exaggeration to promote vividness. Moreover, a "whir" does not "burst." A toy balloon bursts, or a clogged pipe, or a blood vessel, maybe. But the use of the word *burst* instead of *occurred*, let us say, gives the desired effect of startling, explosive suddenness. When *at my very feet* is written, it is not meant literally. By *at my very feet* is meant "close to me, on the ground." Here again exaggeration is employed to create the desired effect.

Had plain, unfigurative language been used to narrate the experience told by this seventh sentence, the writer might have had to use fifty or a hundred words to give the same meaning. Perhaps even then the result would have been less striking.

We see, then, that figures of speech serve the speaker or writer in two ways. (1) They generally enable him to express himself in fewer words. (2) They produce a surer, more lively, more vivid effect.

Let us contrast the following two statements in order to test the assertions made in the preceding paragraph. Which description is better? Why?

Having taken a short lead off first, he was away with the pitch and stole second standing up.

He was a few feet from first base. As soon as the ball was pitched, he started to run as fast as he could toward second

base. He succeeded in reaching there before the catcher could throw the ball to the second baseman.

There is no comparison between the two ways of telling what happened, is there? The first is brief, colorful, figurative, and in the spirit of the game. The second is no more accurate than the first, and it is long, dull, and lifeless.

Group Problem 43

Twelve pairs of sentences follow. The general meaning of both members of each pair is approximately the same. But one sentence is plain and literal, while the other is figurative to some degree.

Inspect these pairs of similar statements carefully. Which one gives you the more vivid, meaningful, and lively impression? Try to explain to the class how the better statement in each pair accomplishes its purpose.

1

During the forenoon the fire crept hesitantly across the clearing. By afternoon its fingers had caught at the underbrush. Now it is roaring through the forest like a demon.

During the forenoon the fire was not bad. It burned here and there in the clearing. Later it reached the underbrush. Now the whole forest is ablaze, and the noise and heat are terrific.

2

For the third strike, the pitcher threw the ball so fast that the batter could scarcely see it as it went by him.

The pitcher scorched the third strike past the dazed batter.

3

After he had dogged my footsteps for half an hour, I faced him and demanded an explanation. Disconcerted, he admitted that he was on the wrong scent.

After he had followed me for half an hour, I stopped abruptly and asked what he was doing. Seeing my face for the first time, he admitted that he was trailing the wrong person.

4

The last line of each of his stanzas is so long that it becomes very monotonous and tiresome.

The last line of each of his stanzas, "like a wounded snake, drags its slow length along."

5

The crack of the rifle fixed the milling crowd in its tracks.

Hearing the report of the rifle, the pushing and struggling crowd stood perfectly still.

6

The judge's piercing eyes and caustic questions trapped the witness in his mesh of lies.

The judge looked so steadily at the witness and questioned him so sharply that the man plainly showed that he had been giving false testimony.

7

The wind was exceedingly strong and made a great noise. Very quickly it had blown all the snow off the ice.

In a flash the howling wind had swept the snow from the ice.

8

His jokes were very old and not at all funny.

His humor was both moth-eaten and pointless.

9

We could almost see the happiness fade from his face and manner. In a moment utter despair had enveloped him.

His expression underwent an obvious change. No longer did he look and act happy. Instead he was filled with despair.

10

From his hawklike face his fierce eyes glowed with fury.

His expression was always stern and severe. It was especially so now, because his eyes showed just how furious he was.

11

The old lady's hands had looked twisted and feeble as they lay in her lap. We were surprised, therefore, to see how rapidly and skillfully she was able to knit.

Once the old lady started knitting, the needles flashed like glinting sunbeams in her gnarled hands.

12

Hamlet begged the actors not to saw the air and mouth their lines.

Hamlet told the actors not to use needless gestures, and to speak their lines so that they could be distinctly understood.

Group Problem 44

A. First read the following five brief paragraphs very carefully. Be sure that you understand exactly what they mean, because you are later going to compare them with poems that contain the same thoughts.

1

There is something strange and almost unearthly about trees in the winter time. In the wind, their branches crackle and snap as they wave. Their leaves having fallen, trees seem dead, and yet they move queerly and stiffly against the gray sky. Watching the trees in winter, one thinks of many things: skeletons, witches, and madmen that yell at each other and play unusual games.

2

Even the outside of a book gives one an impression of some kind. Some books appear dull, others harsh; some are attractive and inviting; others seem "dressed-up" and almost too elaborate. But to me all of them offer the possibility of something new and different and perhaps exciting.

3

One of the unpleasant qualities of nature is the tendency of each type of animal, human or otherwise, to prey upon its fellows, especially its weaker fellows. Take mice for example. Now, if mice could talk, they would no doubt tell each other what they think about the cat that sends them scurrying or shakes them to death. But these same mice, when their chance comes, make short work of smaller animals or insects.

4

A storm is like a battle except that the clouds, the wind, the trees, and the thunder and lightning take the places of men, horses, tanks, and cannon.

5

When spring comes, all of nature seems glad. The perfume of the dogwood is sweet. The little streams rush along making pleasant music. After a shower, the bright colors of the rainbow form a background for the new green of the trees.

B. Now read the following five poems. It would be well to read them aloud, for by so doing you will find that their sound will contribute both to their meaning and to your pleasure. (These verses were all written by high-school pupils.)

1

TREES IN WINTER

Black skeletons against a stormy sky,
Swinging their leafless boughs in awful glee,
Moaning and crackling, whistling, shrieking, wild
As witches riding on their steeds.
They dance, they sway, they reel, they howl, as men
Whose wits are gone; they are uncanny, mad,
Ghastly and fearful, crazed with mirth and joy;
Playing weird games and screaming to each other.

2

BOOK FACES

Books are mysterious,
With their meaningful faces:
Some hard, some pleasant, some overdressed;
But all, like adventures,
Alluring.

3

AN UGLY POEM

The two mice gasped, then smiled,
If mice can.

(Or is that peculiar to man?)

As a matter of fact, the two mice were riled.

"Brother," said one, "in truth it's a shame

The way that vile cat

Senses a rat—

Butting in, and spoiling our game!"

"Even so," quoth the other, "our rights

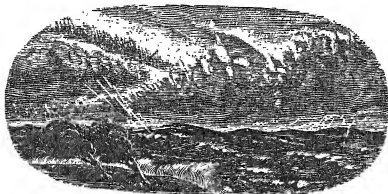
Are denied.

We are spied

By that cat all consecutive nights."

They moaned, they puffed, they were out of breath—

Then, seeing a beetle, they chewed it to death.



4

THE STORM

Some men have marched to glory,

And some to death in the wars;

But tonight I hear an army—

The regiment in the stars.

The gale that blurs the moonlight

And tramples the singing trees

Is marching down the sky-road

For a battle with the seas.

5

APRIL SONG

A rainbow is tangled in the apple tree;
The brooklets are singing for very glee;
The dogwood bloom is afloat through the air;
The whisper of spring is abroad everywhere.

C. As was stated at the beginning of this problem, each of the prose paragraphs contains the general idea—the theme—of one of the poems. Compare each paragraph with the poem to which it corresponds. Be ready to explain in class why the poem is more colorful and effective than the corresponding paragraph.

The comparison made in the preceding problem must not lead you to conclude that poetry is always more colorful and figurative than prose. That would be a false conclusion, for figures of speech, as we have already seen, will serve the writer of stories, essays, letters, and other kinds of prose just as helpfully as they will the writer of poems.

Written Problem 25

Each of the following sentences is plain and matter-of-fact. Reproduce the idea of each of these sentences in more colorful and figurative language.

1. During the air race, the planes went around the pylons very rapidly.
2. The leafless trees bent this way and that and made loud noises during the blizzard.
3. As the speaker became more eloquent, the audience indicated its intense interest by leaning forward in order to hear every word.
4. Suddenly the automobile that was ahead made a quick turn to the right. Almost before we knew it, it had run through the barrier and turned over.
5. He plays an exceedingly vigorous game of tennis. His

forehand drives are so fast that his opponent has a hard time getting to the ball and, indeed, often fails to do so.

6. By that time we were all sure of his guilt. Almost everything he said and did convinced us further.
7. The smoke did not rise very far above the roof. It came out of the chimney slowly and formed a flat, bluish mass.
8. The waves made various noises as they struck the beach and the bottom of the flat boat.
9. His ears are large and extend from his head noticeably.
10. The batter struck the ball as hard as he could, but, because he swung the bat a trifle low, another foul was the result.
11. All my life I have wanted to visit the catacombs near Rome. Now I shall have the opportunity to do so.
12. It was the widest, longest, and brightest rainbow I have ever seen.

BECOMING MORE OBSERVANT

People who are keen, sensitive observers of what is about them are almost certain to use concrete, colorful, figurative language. As writers or speakers, we shall not be able to appeal to the senses of our audience—sight, hearing, touch, taste, smell—unless our own senses are alert. In other words, we cannot convey vivid impressions unless we first have received them. There seems to be a very close relation between the effect that our surroundings have on us and the manner in which we tell about these sights, sounds, and other phases of our daily lives.

From one cause or another, there are people who, unfortunately, have ears that hear not; who have eyes that look but do not see; who have hands that touch but do not feel. They are stolid, sluggish, relatively insensitive to many of the interesting, beautiful, and stimulative aspects of their lives.

Such people are not living as richly as they might. Rich

living really has no necessary connection with the possession of wealth. Rather, it relates to the kind of person one is. If we are alert, responsive, and ready to participate fully in what is about us, we shall live active and varied lives, even if our surroundings appear rather barren. What we give to life determines to a large extent what we get out of it. People who are constantly bored have lost the capacity of entering into life zestfully and with readiness to make the most of it. Moreover, these bored people, these people who find nothing worthy of their attention and interest, are almost certain to be insufferable bores themselves.

There are, then, two very good reasons for the development of our powers of observation. The first is that we shall probably discover many enticing phases of life which we hitherto have passed by and neglected. As a result of these discoveries our lives may become richer, more varied, and more productive.

The second reason is that if our senses are "on the job," if we "notice" things—if we *see into* them instead of merely *look at* them—we shall find that we have many things to write and talk about. Likewise, we shall soon find that the words we use will become increasingly concrete, exact, figurative, and effective. Our language will, in short, tend to take on the new and increased color and flavor of our lives.

Very often it is of the so-called "little" things—the everyday, common events, relationships, and situations—that we are especially neglectful. According to an old saying, some people "cannot see the forest for the trees." As you know, this means that some people are so intent upon details that they lose sight of larger and perhaps more significant matters. There is truth in this old statement.

But there is just as much truth in its opposite: *Some people do not see the trees for the forest.* They are so constantly concerned with what is distant and remote that they go blindly past the "little things that give the big things meaning." As intelligent human beings, we shall strive to avoid both these extremes, shall we not?

Written Problem 26

See what you can do to intensify your powers of sharp observation and to quicken your sensitiveness to certain details of your immediate lives and surroundings.

Write two or three relatively brief papers. These papers may take the form of descriptions, short stories, poems, or sections of your diaries. In these pieces of writing, attempt to convey to your readers as concrete, graphic, and lively impressions as you can. In order to succeed in this endeavor, you will find it necessary, first, to see clearly, and, second, to employ language which will transmit to someone else both what you have observed and its effect upon you.

A few suggestions for these papers follow. Use them if you wish to, but, if you prefer, substitute other subjects that are of more interest to you.

Each day during the time devoted to this writing, your teacher will select certain of the papers that seem to succeed best in producing the intended impressions. These will be read to the class. Having listened intently, the class will point out the excellent qualities of the papers as well as suggest possible improvements.

Smoke from a chimney on a quiet wintry day

Alone in a house late at night

The "geography" of the palm of your hand

Sounds at dusk

A face

A certain street corner

The smell of something cooking

———'s handwriting

An old pair of shoes



The "character" of a living room

The entrance to a theatre

The inside of a church

A corner in your garage

An empty house

An attic

An alley

A broken toy

Your father's pipe

A carpet

The wallpaper in a certain room at home

The taste of some medicine

Odors inside a restaurant

Someone's gait

How something (a doorknob, a magazine, an eraser, a piece of woolen cloth, a glass paperweight, a wet sponge, hail) feels

Your back yard

The driver's seat in your automobile

The atmosphere just after (or before) a thunderstorm

An old notebook

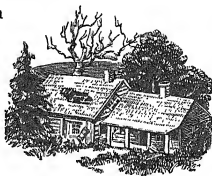
The back room of a grocery store

A newspaper office

Your grandmother's favorite chair

A neighbor's house

A certain friend's eyes



AVOIDING NEEDLESS REPETITION OF THE SAME WORDS

Most of us have occasionally come upon passages in newspapers and books in which the same words were used again and again. Moreover, with few exceptions, we ourselves have frequently been guilty of needless repetition of the same words in our speech and writing. Perhaps formerly repetition of this sort did not especially offend us.

However, as we have become conscious of the effectiveness that results from the use of exact, colorful, and figurative language, we probably have been increasingly annoyed at our own tendency—and that of our associates—to use and re-use a comparatively meagre stock of words.

Of course we all know that it is impossible to avoid repetition entirely. If we write or speak at great length about a particular subject, we are bound to employ certain words rather often. There are not enough synonyms or different ways of expressing closely related ideas to enable us to use a new word or manner of expression every time we may wish to. Sometimes, too, we need to repeat words for the purpose of emphasis. But in spite of these facts, it is nevertheless true that we all can improve our writing and speech by using a variety of words.

As many of us already may have discovered, there are two excellent ways of avoiding needless repetition of words. One of these ways is to seek synonyms for the expressions we find ourselves using too frequently. An unabridged dictionary or a thesaurus will assist us in our hunt for new words. A second method is to construct our sentences so that words recently used in our speech or writing need not be repeated—not immediately, at least. It is not always easy either to find synonyms or to prevent repetition by constructing varied sentences. Both patience and a willingness to search are necessary.

Group Problem 45

A. A brief composition follows these instructions. Either the teacher or a student will read this composition to the class. As the reading progresses, the class will doubtless observe that even this short essay becomes monotonous as a result of the frequent repetition of several words.

After the composition has been read aloud, the class, work-

ing together, will strive to improve it by getting rid of the unpleasant repetition of these words. The two principal methods of improvement will be (1) the use of synonyms for repeated words; (2) the revision of sentences.

As changes are suggested by various members of the class, a pupil will write the improved composition on the blackboard. Upon the completion of the revised composition, the two versions will be compared as a whole.

MY FAVORITE KIND OF LITERATURE

Of all the kinds of literature, I think I like short stories best. I like short stories better than the other kinds of literature because, for one thing, they are short enough so that I can read them when I have only a short time to spare. Many of the other kinds of literature, such as novels, plays, travel books, and biographies, take such a long time to read that a person has to read them little by little. Stretching a book over a long time takes away from my enjoyment, because I lose track of the characters and the story itself.

Also, long books are often filled with long explanations and descriptions. Maybe when I am older I shall not object to these long descriptions. Both my father and mother say that descriptions and explanations help them understand characters and actions better, and that this understanding helps to increase their enjoyment. I am sure this must be true, because I often hear them read such descriptions out loud to each other. They tell each other how "delightful" (as they call it) these long descriptions are. Maybe they are. But as for me, I like short stories best.

B. Another short essay follows. Its content is much the same as that of the one you have just revised. However, the writer of this second essay seems to have succeeded in avoiding needless repetition.

This essay will also be read aloud to the class. After the oral reading, the class will inspect the essay sentence by sentence, pointing out exactly how the writer kept from repeating the same words.

Perhaps you have suggestions for the improvement of this

essay also. What are they? How will they make the composition more effective?

WHY I LIKE SHORT STORIES

Just now my favorite kind of literature is the short story. One of my reasons for this preference is that most short stories require only a few moments to read. This last statement does not mean that I dislike reading, for that is not the case. However, I enjoy other things, too, and I have my school work to do as well as certain jobs around the house. Therefore, except during vacations, I seldom have more than an hour or so to read at any one time. In this length of time I can read from one to three short stories, but can only get started in a novel, play, or biography. Perhaps there is something wrong with me, but I like to see a story clear through from beginning to end. That is one reason I don't care for serials in magazines.

A pleasing quality of short stories is that they are not filled with long descriptions and tedious explanations. My father and mother seem to enjoy descriptive and explanatory writing, for they often read whole pages of it aloud to each other and point out what they call its "delightful style." But I'm not up to that yet, I guess. For me the narrative itself is the thing, and in short stories that is exactly what I get.

Therefore, because short stories are both brief and compact, I prefer them to other types of literature.

Written Problem 27

A. Inspect the following brief narrative very carefully. Although you probably will find the content of the narrative entertaining, you will observe that it contains needless repetition and perhaps other defects in word usage.

After you have discovered what you believe the story's principal weaknesses are, each of you will rewrite it, making all the improvements you can. Seek to avoid the overuse of certain words and groups of words and to make the language more figurative, concrete, and colorful. If you wish to change the content somewhat, feel free to do so.

GREASING THE BOAT

The afternoon was dark and gloomy, and I was just as dark and gloomy as the afternoon was. Of all the unpleasant tasks I know of, the one I had to do that afternoon is the worst. The next worst is washing dishes, and even that is less unpleasant. The only fun I get out of either of these tasks is putting it off as long as I can. But if I were to put off greasing the motor much longer, I knew I would have to buy a new one, because motors won't last long without being greased.

Therefore, having put the job off as long as I dared, I took the grease gun from its place, picked up a can of "Motolube CC," and went resolutely down to the dock where the boat was tied up. After untying it, I pulled it up to the beach, still acting more resolute than I felt. Now I was ready to begin.

I began by taking out the plug screw. I guess I was still too resolute, for I nearly stripped the threads. Then I took off the top of the grease can. As usual, my hand slipped and I took off the tops of three knuckles at the same time. Then I took a handful of the gooey grease and put it into the gun. As I reached for another handful of grease, I looked up at a gull that flew overhead, and, instead of getting into the grease can, I picked up a handful of sand.

At that moment I felt like throwing the grease into the lake and kicking a hole through the boat! But I reminded myself that I must be resolute. So I dipped my hand into the lake. But nothing happened, so I shook my hand. A little of the sand and grease flew off, most of it into my eyes and hair. I tried dipping again. The result was the same. The water didn't affect the grease, and, since the sand was mixed with it, the sand didn't wash off either.



Well, there was nothing to do but use the other hand, because it wouldn't do to put sandy grease into the motor gears. So, with the other hand I completed loading the gun. Just then a deer fly decided to use my nose for a resting place. Realizing the condition of both my hands just in time, I shook my head. Nothing happened to the fly. So I picked up a monkey wrench and tried to push him off with that. But all I succeeded in doing was poking myself in the eye, getting grease on my chin at the same time. There being nothing else to do, I slapped my nose with my unoccupied hand—the one that had both sand and grease on it. But the fly escaped the slap and took up his position just under the poked eye. This was too much! With new resolution I chased him all over my face and head. He was doomed, because he was covered with grease himself. Finally I got him between my fingers. But whether I killed him or the grease did, I shall never know.

I returned to my task. Putting the end of the grease gun in the opening, I shoved a stream of grease into the gear case. Just then it started to rain. To make me happier, my sister came down to the beach and told me to come up to the house because the family had just made some fudge. And she laughed at me! But, being a calm sort of person, I didn't throw the grease gun at her. Since I had to finish my task and fill the other plugs with lubricant, I didn't go to the house right away, either. No, I stuck to my job—rain and all. Now if that isn't being resolute, I ask you what is.

Finally I finished, soaked to the skin and with more grease in and on me than in the motor or pail. I walked slowly up to the house. Now I would have my reward of an extra lot of fudge. But when I arrived, I was told that it was all eaten!

There was nothing left for me to do except try to get the grease and sand off me and starve until supper time. That is what I did.

B. After your teacher has read the narratives you have written in an effort to improve upon this story, those which succeed best in avoiding unnecessary repetition and in making

the experience vivid and colorful will be selected and read to the class.

Two or three of the authors of these papers should explain to their classmates just how they set about improving the flavor of the story. Very likely members of the class, having listened to the reading, will be able to suggest further helpful changes.

Instead of calling the present section of our studies "Avoiding Needless Repetition of the Same Words," we might have entitled it "Enlarging Our Vocabularies." As a matter of fact, most of the work we have been doing with words throughout the entire chapter really has concerned the development of our stocks of words.

Strange as it may seem, most of us have three vocabularies. Of these, our reading vocabulary contains the largest number of words. We know the meaning of many words when we read them or hear them used. But much of this reading vocabulary seems to stay in a special compartment. That is to say, we recognize many more words than we use actively, either in writing or in speaking.

When we write we employ a larger vocabulary than when we speak. That is because many of us take time to seek out words during the process of written composition. When we talk, however, we cannot stop to look up words, and if we hesitate too long trying to think of the right word, our audience is apt to lose track of what we are saying. For that reason the speaking vocabulary of most people is comparatively small.

This last fact is unfortunate, for accurate, colorful, effective expression is as needful in speech as in writing. Maybe, indeed, it is more necessary, for the speaker's audience has to understand what is being said after hearing it only once. The writer's audience, on the other

hand, may reread what is not at first understood, and in that way find the intended meaning.

Now, then, since we recognize many words and know their meaning when we see them in books, one way to increase our vocabularies is to endeavor to use these words as well as to recognize them. To put it in another way, let us transfer to our writing and speaking vocabularies at least some of our reading vocabulary. Likewise, let us add to our speech stock some of the words we have sought out while we were writing. We shall discover that these words will serve us just as effectively in oral expression as in writing.

When we talk about *enlarging* our vocabulary we also have in mind *improving* it. After all, a large supply of words is of little or no value unless we can use these words correctly and appropriately. We all know people who pride themselves on the use of what are sometimes called "ten-dollar words." Oftentimes these "big" words are used incorrectly. The result, of course, is ludicrous. One of the best literary examples of this kind of person is Mrs. Malaprop, an exceedingly amusing character in Sheridan's play, *The Rivals*.

What really counts, therefore, as we have said, is not so much the size of our vocabulary as the concreteness and colorfulness of the words it contains, and our ability to use these words skillfully. In short, in our choice and use of words, as in many other situations which readily occur to us, *quality* is more desirable than mere *quantity*.



The problems that we have been solving during this section of our studies should have made us sensitive to differences in words. But the activities suggested have been merely for the purpose of getting us started in the right direction. Every time we write or prepare to speak, we shall do well to search out those words which will express our ideas and experiences most clearly, colorfully, and attractively. If we follow this suggestion, we shall gradually accumulate a word supply that will enable us not only to speak and write better, but also to think more rapidly, accurately, and lucidly.

WHAT ABOUT SLANG?

Most young people—and their elders, for that matter—use slang rather freely. No doubt we all have been cautioned frequently by our teachers and parents to break ourselves of the slang habit. By means of a group discussion, let us plunge boldly into the problem of slang in order to see whether we can come to some sound conclusions about it.

Group Problem 46

Think over each of the following questions. Be ready to give your answers to them.

1. Just what is slang?
2. Why do people use so much slang?
3. What are some of the slang words and phrases that are most popular just now?
4. What do these expressions mean?
5. In what respect does this slang express ideas better than accepted English does? Explain your answer fully.
6. Have you ever used slang at some particular time and later wished you had not done so? Why did you wish you had used accepted English?
7. How does it happen that many people who use slang themselves object when they hear others use it?

8. Try to recall some slang that was popular last year. How does it sound to you now?
9. Have you ever read a book written several years ago that contained slang, especially in the conversation of its characters? Did you know what this slang meant? How did it sound to you?
10. How does it happen that there is more slang in the sports section of your newspaper than in news items or editorials?
11. Would you want the news items and editorials written in a slangy way? Give the reasons for your answer. Would you like to have the sports section written in English of the kind employed in editorials? Defend your answer.
12. From your answers to the questions in 11, try to formulate a general statement as to when and where slang is appropriate and when and where it is not.
13. What dangers, if any, do you see in the "slang habit"?

Our discussion of the questions in the preceding problem very likely has cleared up a number of matters in connection with slang.

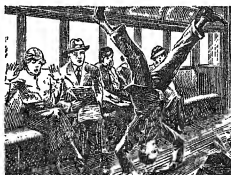
We probably have decided that slang is of many kinds. Some of it consists of new words or phrases used in connection with some game, kind of work, or other activity. There is the slang of athletics, of business, of the various professions, of the underworld. Other slang consists of the strange and unusual use of words that are a part of accepted English. Also the overuse of words sometimes puts them in the slang classification.

Likewise we no doubt observed the fact that slang sometimes seems to us to express our ideas more exactly, more pointedly, more humorously, or even more effectively than does standard English. So far as that observation goes, it is entirely sound. But, as we also probably discovered, the fact that slang is sometimes effective does not tell the whole story by any means.

While some slang is so usable that it makes a distinct

and valuable addition to our language, much more of it is short-lived. It goes out of style just as any other fashion does. After a slang expression has lost its momentary popularity, it appears as ridiculous and distasteful as do the clothes, automobiles, or furniture of a bygone age. Even worse than that, slang that has passed out of use no longer has meaning. A few pages back we spoke of the play, *The Rivals*, by Sheridan. If you have read the play, you have discovered it to be filled with strange oaths and other exclamations which doubtless had no meaning for you unless you looked them up. But we do not have to go back to Sheridan to discover slang that is meaningless or, from our viewpoint, ludicrous. If our fathers can remember the slang of their boyhood, most of it will seem stupid to us and to them as well.

Another thing that we must have decided about slang is this: There are many occasions in which our slang, no matter how good we think it is, is wholly out of place. The idea of appropriateness, of what we call "good taste," applies not only to slang, of course, but to many, many other phases of life. A clown's suit and make-up are quite essential to a person taking a comic part in a circus. The same individual would be something more than embarrassed, however, if he had to wear them to a formal party or a funeral, wouldn't he? Again, yelling, waving



our arms, and jumping up and down are exciting parts of our attendance at a baseball game. But our friends would be justified in sending for strait jackets if we performed similar antics in a downtown street, let us say, or in a trolley, or in church. So it is with slang. Under some circumstances its use is not inappropriate. Under others it not only exposes us to justifiable censure from our fellows but also produces a feeling of unpleasant humiliation within ourselves.

Most of us have read some of the excellent short stories of O. Henry. We have seen that in these stories many of the characters express themselves in slangy language. Others of O. Henry's people use no slang at all. Also, when O. Henry is describing a person, scene, or event, he uses little or no slang. A noted biographer of this skillful short-story writer, in speaking of these facts, tells us that O. Henry is a splendid example of a person who can use slang effectively, but who never allows slang to use him. We surely see the distinction: O. Henry was a master of slang; but slang was not the master of O. Henry.

What has been said about O. Henry can readily be applied to ourselves. Knowledge of slang and the ability to use it moderately and appropriately are one thing. Slavery to slang is quite another. As we all know, it is very easy to become the slave of a habit but not easy to escape that bondage. If we become slaves to slang, words and expressions "slip out," as we say, and we suddenly have the unhappy feeling of being controlled by our habit of using slang. No one, of course, wishes to fall into such a predicament as that. But if that has happened, there is only one thing to do. It is consciously to climb out.

The first step is to make a list of our most habitual slang expressions and then avoid their use, even if at first we are put to the trouble of correcting ourselves in the presence of our hearers. The second step is to search out and become familiar with a number of other ways of saying the things we have been expressing in slang.

In conclusion, let us summarize by saying that we all wish to be fair and open-minded in our consideration of slang. To be fair, we must acknowledge frankly that slang does have its uses, that it has made valuable contributions to our language, and that there are times and occasions when its employment is justifiable. But we must also acknowledge that the overuse of slang results in monotony, inexactness, and poverty of expression.

Oral Problem 16

Review the material in this chapter. Then choose some part of the study of words that is especially interesting to you, or that has been helpful in overcoming some of your personal language difficulties.

Having selected your topic, prepare to discuss it for the class. In your talk try not to confine yourself to what is in this book. Draw on your own experience for your ideas and illustrations. For example, perhaps you think this section of our studies has omitted some phase of word usage that needs treatment. Discuss this omitted phase for the class. Perhaps you disagree with something that has been presented in the book. Give the class your own ideas concerning these matters.

It is understood, of course, that your talks will demonstrate that you have increased your ability to employ definite, colorful, and figurative language.

As usual, after each of the talks the class will discuss briefly both what the speaker said and the way he said it.

Written Problem 28

To complete your present study of words, each of you will now do one or more pieces of writing.

A. You may put into a careful essay the material used in the talk you gave the class. You will, of course, improve upon your speech in every way you can.

B. You may write an essay, poem, story, or short play in which you (1) seek to use words that are concrete and colorful; (2) avoid unnecessary repetition; (3) demonstrate that you are becoming more observant; and (4) show that you know when slang is appropriate and when it is not. As for the subject matter of these papers, you may find assistance, if you need it, not only in the lists of topics in this chapter but in those in Chapters III, IV, and V.

CHAPTER VIII
IN WHICH WE INCREASE OUR SKILL IN
CONSTRUCTING SENTENCES

WHAT A SENTENCE IS



DOUBTLESS we all have learned various definitions of the word *sentence* in our earlier English studies. Probably these definitions have been of a grammatical nature, such as "A sentence is a group of words, grammatically related, that expresses a complete thought," or "A sentence is a group of words, containing a subject and predicate, that expresses a complete thought," or "A sentence is a group of words, containing a subject and predicate, that expresses independent meaning," or "A sentence is a group of words that can stand alone."

Now sentences occupy an exceedingly important place in composition, and skill in using them is essential to effective speech and writing. Therefore, it is well for us to make certain that we clearly understand what sentences are and what tasks they perform. When our understanding of these two matters is entirely clear we shall find that many of the difficulties we may have been having with sentences will disappear almost automatically.

First of all, however, let us recall once again that the purpose of speech and writing is to convey to someone else our ideas, wishes, or experiences. Obviously, there-

fore, there is no point in expressing ourselves unless *meaning* is transferred and made clear. As our work with sentences proceeds, let us keep this fact distinctly before us: Tangled thinking results in tangled expression; clear thinking results in clear expression.

Group Problem 47

Remembering the fact just emphasized, you will agree that the first requirement of speech or writing is that *it must make sense*: It must have meaning for the hearer or reader.

A. Inspect each of the following words or groups of words. Thirteen of them make sense just as they stand. Which are they?

1. I saw my sister last week.
2. once upon a time
3. Run!
4. Almost any place will suit me.
5. Let's challenge the Browns to a game.
6. where he was
7. Did you see my pencil?
8. whoever they were
9. Hurry!
10. Will they make it, do you think?
11. the best of all
12. under the tree, there
13. when they come
14. Get out of that refrigerator!
15. Her uncle sent her a Mexican shawl.
16. up the street
17. in the dark
18. Quiet, please.
19. the ink that spilled on the table
20. The player whose leg was broken is resting comfortably.
21. That's my sweater.
22. the company whose salesman called on you
23. at the right, near the table
24. Very well, I'll try to see him before tonight.
25. the open vault

B. Twelve of the words or groups of words make no sense as they stand. What can be done to give them meaning? Do it.

C. After you have done the B part of this problem, you will have twenty-five sentences. What characteristic do these sentences possess in common? Now try to write a definition of the word *sentence*.

If a man quietly walked up to you and said, "When you lived in Florida," and nothing else, you probably would not have the slightest idea what he was talking about. What he said, although it consisted of words that you understood, made no sense; it had no meaning. He might almost as well have spoken to you in Chinese. If this same man, however, had said, "I believe I met you when you lived in Florida," you would know exactly what was meant. Even though you had never been in Florida, and even if you were suspicious of some trick, the statement would make sense.

If the same man grasped your arm, pointed up the street, and said, "Look! The President!" those words would be entirely meaningful. If he had neither grasped your arm nor pointed but had merely said, "Look!" you would have done so, although perhaps at first not in the right direction. But the one word would have been meaningful to you. You could reply to it by actions or words or both.

A simple and useful definition of *sentence* is this: *A sentence is a word or group of words that makes sense.* The definition may be put in a somewhat different way: *A sentence is a word or group of words which, taken by itself, has meaning.* A sentence begins with a capital letter and ends with either a period, a question mark, or an exclamation mark, according to the kind of sentence it is.

By applying one or both of these simple definitions, we

can easily tell whether we are speaking and writing sentences. We can ask ourselves these questions: "Does this word or group of words make sense? Does it, taken by itself, have meaning? Could I walk up to a person, say this word or group of words, and be sure that he would know what I am talking about?" If we can answer "Yes" to these questions, we can be sure that the word or group of words we are testing is a sentence. If we cannot answer "Yes," we shall have to revise what we are saying until we can give an affirmative answer to the test questions.

If we solved the last group problem correctly and thoughtfully, we discovered the facts that have been discussed in the last four paragraphs. Now let us apply these facts both in the problems that follow and in all the writing and speaking we do.

Written Problem 29

Use each of the following words in a sentence. Devise as interesting sentences as you can. Test the sentences you write by asking the questions suggested in the next to the last paragraph of the preceding discussion. Read your sentences to the class. Your fellow pupils and your teacher will tell you whether you really have written sentences.

stone	pencil	difficulty	only
school	jump	icicles	justice
river	watery	photograph	feel
run	exactly	electricity	smell
willing	easily	thermometer	steam
black	book	sentence	furnace
thirty	engine	telephone	court
dog	bank	clouds	radio

Written Problem 30

Write a sentence using each of the following groups of words, none of which makes complete sense as it now stands. Be sure that you use each of the groups in such a way that

when you have finished with it you will have a sentence. Test your sentences yourself and by means of reading them to your class, just as you did in the preceding written problem.

1. the cat whose cries awoke the neighborhood
2. whenever you wish to
3. my pencil, that you borrowed,
4. a canoe and a rowboat
5. while in California
6. thinking it would be good for her
7. as the boat was late
8. standing at the gate
9. who died last year
10. at a small lake in the mountains near his cabin
11. because the wind was high
12. whittling a stick
13. the radio, which adds to one's pleasure

We comprehend somewhat more clearly now what sentences are, do we not? Perhaps, too, some of the definitions of the word *sentence* stated in the first paragraph of this chapter may be more understandable. We see that "expresses independent meaning" is synonymous to "makes sense," and that "containing a subject and a predicate" means that a sentence contains words which make an assertion or ask a question about a person, place, or thing. The subject consists of the words naming the person, place, or thing spoken of. The predicate consists of the words which state that (or ask whether) the subject *is*, *acts*, or *is acted upon*. Note the following sentences.

1. Sentences in which the person or thing spoken of is:

Lucille is a hockey player.

Mr. Winters is now an old man.

The boy *will be* here before long.

The *weather seems* especially cold this fall.



2. Sentences in which the person or thing spoken of *acts*:*She plays* hockey expertly.*The baby threw* the toy to the floor.*The fire destroyed* both buildings.*Ethel lost* her mother.*My brother likes* cold weather.3. Sentences in which the person or thing spoken of is *acted upon*:*Saturday she was injured* slightly and *was removed* from the game.*The stool was kicked over* by the cow.*The window will be replaced* early today.*Catherine was graduated* last spring.

WHY WE SPEAK AND WRITE SENTENCES

Perhaps some of us have been wondering why all this emphasis is given to sentences. Why do we try to learn to express ourselves in sentence form? Why do we seek to improve our sentences so that they will be clearer, more forceful, and more effective?

In reality these questions have already been at least partly answered, have they not? The most obvious answer is this: We use sentences so that what we say will make sense, so that it will have meaning, so that our speech and writing will convey our thoughts, desires, and experiences, or our questions about them, to someone else.

There are two other questions that perhaps should be asked as we try to decide why we speak and write sentences. First: Is there any better way of expressing ourselves? Second: Do people in general—people who are not in school—find it more satisfactory to use sentences in their speech and writing than to use some other form

of expression? Let us do some investigating and experimenting in order to answer the foregoing questions.

Written Problem 31

Before class tomorrow write down at least five assertions or questions you have heard in the meantime. Try to write them down exactly as they were spoken. They may consist of bits of conversation, or be part of a somewhat longer discourse. You may secure your material from some conversation you overhear on the way home, from something your father or mother says at dinner, or from radio announcements or news broadcasts. After you have secured your five assertions or questions, test them to see whether they are sentences.

Bring your material to class and be ready to read it to your group. Tell the class whether or not your observations indicate that people in general use sentences when they talk.

If you should discover that under certain circumstances sentences are not used, describe these circumstances to the class and explain how in these situations it is possible to convey meaning without using sentences.

Written Problem 32

A. From a book, magazine, or newspaper, copy a paragraph consisting of at least fifteen lines. Bring the paragraph to class and be ready to read it. Decide whether the paragraph consists of sentences or of something else.

B. Read in a book, magazine, or newspaper for at least half an hour. As you read, observe whether sentences are used. Tell the class the result of this investigation; that is, does most writing seem to be in sentence form?

Group Problem 48

Ten sentences follow. Read them carefully.

Each of these sentences has meaning. Try to express that meaning in a simpler, more understandable way, without using sentences. Can you do it? You may decide that you can write better sentences than these. That, however, is not the point just now. The problem is, rather, to decide whether

some *other* manner of expression is superior to sentences and groups of sentences as a means of conveying thought.

1. Although he was very cold and hungry, for some reason Jerry felt happier than usual.
2. As he turned the corner, he suddenly ran into the very person for whom he had been searching all afternoon.
3. They were sure the play would interest us.
4. Ralph seems a different person since the death of his mother.
5. Were they with you when the officer ran up?
6. Every season of the year is interesting to me, but summer still has the most appeal.
7. As I am not superstitious, his story about the howling dog did not frighten me.
8. Most people are lazy, I suppose, but old Peter is lazier than anyone else I know.
9. Although spring was unusually cool and rainy, the entire summer has been hot and dry.
10. Take those stones away from him before he breaks another window!

Written Problem 33

A. Write ten to twenty words about each of the following. Be sure that what you write has meaning—makes sense.

a prison	a snow storm
sickness	an eraser
football	getting up in the morning
hands	a motion picture
swimming	the school science laboratory

B. Be ready to read to the class what you have written. If any part of it does not make sense, the class will tell you what changes are necessary.

C. Unless you worked together, probably no two of you wrote exactly the same thing about any of the items in the list. How do you account for that?

D. You were told to "write ten to twenty words" about each item in the list and to be sure that what you wrote had meaning. You were not directed to write sentences. How-

ever, you probably *did* write sentences. Just what is shown by this fact?

The preceding problems should have shown us why we write and speak sentences. *Sentences and groups of sentences are the most natural, convenient, and understandable means we have of transmitting our desires, questions, thoughts, and experiences to our hearers or readers.*

Since people in general find it not only convenient but necessary to employ sentences in their written and oral discourse, it is surely apparent to us that we have good reasons for doing all we can to increase our skill in using them. In other words, we work with sentences in school, not merely for "something to do," but because the ability to use sentences well is of real importance to all of us throughout our lives.

SENTENCES IN CONVERSATION

In solving Written Problem 31, you very likely found that under certain circumstances people speak what appear to be incomplete sentences. You were asked to explain these situations. Perhaps you succeeded. Let us try to see just what happens when these apparently incomplete sentences are employed.

In order to get the situation before us, we may do a bit of eavesdropping. We shall listen to a conversation between a girl named Evelyn and her mother. They are seated in their living room, Evelyn buried in a book. The mother looks at the clock and speaks to her daughter. The following dialogue occurs.

MOTHER: Evelyn, do you still expect to go to camp with us tomorrow?

EVELYN (*without looking up*): Yes, Mother.

MOTHER: Are you all packed?

EVELYN (*still reading*): No.

MOTHER: Evelyn! Put that book down!

EVELYN (*slowly obeying*): But, Mother. . . .

MOTHER: No "but's" about it. I've done all your packing I can. You'll have to do the rest.

EVELYN: Of course.

MOTHER: But when?

EVELYN: Just as soon as I finish this.

MOTHER: Have you forgotten that we're going to get started at five o'clock in the morning?

EVELYN: No. But I can sleep all day in the car, can't I?

MOTHER: That's not the point. Your father and I are tired. We want it quiet while we're trying to sleep tonight. You aren't very mouselike when you pack, you know.

EVELYN: When will Father be home?

MOTHER (*listening*): I think I hear the car now.

EVELYN (*also listening and then reluctantly rising from her chair*): Right! I'm on my way.

MOTHER: It's about time!

EVELYN: Coming, Mother?

MOTHER: Just what I expected! No! You get your things together. And I'd hurry if I were you. You know what your father thinks about people who are behind time.

EVELYN (*hurrying from the room*): Do I!

Both Evelyn and her mother use incomplete sentences in this conversation. But what they say to each other is entirely meaningful both to them and to us. That is because both they and we have clearly in mind what has preceded each remark. In other words, the sentences are complete *in the minds* of the speakers and in ours, although they are not actually uttered.

For example, when Evelyn says, "Yes, Mother," we know that in her mind and in her mother's is this whole sentence: "Yes, Mother, I still expect to go to camp tomorrow." Later, when she says, "Of course," we know that the whole sentence would be, "Of course I'll do the rest."

Near the end of the dialogue the mother exclaims, "Just what I expected! No!" Standing alone, these exclamations have little meaning. But as a part of the conversation they are entirely clear, for the whole of the sentences of which the exclamations are parts is in our minds and those of both speakers. These whole sentences are: "That you would plan on my helping you at the last minute is just what I expected! But I shall not do it!"

Throughout this conversation—throughout almost all informal conversations, for that matter—small parts of sentences take the place of complete sentences. But the meaning is nevertheless apparent. That is because the thought of the missing parts of the sentences has already been uttered and, therefore, under ordinary circumstances, need not be repeated. Since the purpose of conversation is the rapid interchange of ideas, problems, information, and experience, we can see how cumbersome and awkward it would be to repeat words unnecessarily. Nothing would be gained by such repetition in informal speech.

The terms *sentence word* and *sentence phrase* are sometimes applied to the incomplete sentences used in conversation. A sentence word or a sentence phrase is the *spoken* part of a sentence, the rest of which need not be uttered because it is clearly understood. Two facts should be remembered concerning sentence words and sentence phrases. First: They have meaning only if they are used in connection with complete sentences. Second: They are in reality complete sentences in the speaker's mind as well as in the hearer's. In short, nothing that we have said in the last few pages contradicts our earlier discussion about what sentences are and why we speak and write them.

These two facts may be demonstrated and illustrated by means of a problem.

Written Problem 34

What follows is one end of a telephone conversation between two people whom we shall call Mr. and Mrs. Street. The telephone bell rings and Mrs. Street answers. You are in the room with Mrs. Street and, of course, hear only what *she* says.

MRS. STREET: Hello.

(MR. STREET: _____)

MRS. STREET: Oh, hello, Jim. What's up?

(MR. STREET: _____)

MRS. STREET: Fine!

(MR. STREET: _____)

MRS. STREET: Surely. *When*, did you say?

(MR. STREET: _____)

MRS. STREET: I'll be there.

(MR. STREET: _____)

MRS. STREET: Tell them I'll be delighted.

(MR. STREET: _____)

MRS. STREET: Only till Sunday?

(MR. STREET: _____)

MRS. STREET: Oh, that's so.

(MR. STREET: _____)

MRS. STREET: How would Della and Steve and the Youngs do?

(MR. STREET: _____)

MRS. STREET: All right. Let's see; how about the Boyntons?

(MR. STREET: _____)

MRS. STREET: Yes. Right away. Goodbye.



Mrs. Street's part in the dialogue consisted of a few brief sentences and a number of sentence words and phrases. What she said was perfectly understandable to her husband, be-

cause the latter had no doubt commenced the conversation with complete sentences. But you who listened in did not hear these sentences. Consequently Mrs. Street's replies mean little to you.

Try to complete the conversation.

Each of you will put himself in Mr. Street's place. Just what message does he give his wife to cause her to answer as she does? Read all of Mrs. Street's replies first. Then go back to the very beginning of the conversation. Write out on a piece of paper what you think Mr. Street says. Then read the whole conversation—both Mrs. Street's replies as given in the book, and what you have written. Is the meaning of Mrs. Street's remarks now clear? If not, try again to imagine what situation led to the telephone call, and then rewrite Mr. Street's remarks. When you are satisfied that the conversation makes sense, copy Mrs. Street's remarks and add Mr. Street's. If you employ the form in the book, you need not use quotation marks.

Doubtless the various members of the class will put quite different words into Mr. Street's mouth. It will be interesting to have several of the dialogues read aloud to illustrate the fact that the meaning of Mrs. Street's replies depends upon what Mr. Street has said to her. It is quite possible that the same replies will have quite different meanings in the various completed dialogues.

Although professional writers sometimes make use of partial sentences—sentence words and phrases—it will be safer for us to use them only in casual conversation, either oral or written. Even here we need always to be certain that our meaning is entirely clear.

In more extended oral discussions, we shall find that partial sentences will not serve us so well as complete ones. The same is true, of course, of our written discussions. We need to *develop* what we say. The only way we can do that, as has already been shown, is by means of sentences and groups of sentences.

USING WORDS WHICH SHOW RELATIONS AND
BRIDGE GAPS BETWEEN THOUGHTS

When we speak or write, we naturally wish the relationships among the various ideas we are trying to express to be as clear as we can make them. We also desire our compositions to move along smoothly, avoiding needless abruptness and "jagged edges." Occasionally, of course, a staccato effect—short, sharp, hammerlike sounds—helps to give the impression we wish to convey. Most of our ideas and experiences, however, are served best by sentences and paragraphs that move steadily, smoothly, and relatedly.

Most abruptness and disconnectedness, both in meaning and sound, result from two allied causes: (1) the failure to combine in the same sentence ideas that are so closely associated that they are really only parts of one larger thought; (2) the omission or misuse of certain words whose chief function in the language is to show relations and to bridge gaps.

In English there are four chief types of connecting words: (1) co-ordinating conjunctions, (2) subordinating conjunctions, (3) relative pronouns, and (4) transitional words and phrases. Let us consider each of these kinds of words that connect thoughts, relate them, or bridge gaps between them.

1. *Co-ordinating conjunctions*.—A *conjunction* is a word used to join other words or groups of words. If these words or groups of words are of equal rank, a *co-ordinating conjunction* is used to join them.

In each of the two following sentences single words are joined by the co-ordinating conjunction *and*.

Food and rest are essential to health.
My friend skates and skis expertly.

The next two sentences contain groups of words joined by the co-ordinating conjunctions *and* and *but*.

We all admire you, and we hope you will continue to be our leader.



It is an unpleasant day, but we shall start our trip anyway.

In the foregoing sentences the groups of words of equal rank are independent clauses. A *clause* is a group of words containing a subject and predicate and used as a part of a sentence. An *independent clause* is one that makes sense by itself—it can be written as a separate sentence. Now, then, independent clauses joined by co-ordinating conjunctions are called *co-ordinate clauses*. When a co-ordinating conjunction joins two independent clauses, it may be likened to a bridge connecting two sections of the mainland.

In the next two sentences, also, groups of words are joined by the co-ordinating conjunction *and*. These groups of words are *phrases*—groups of words not containing subjects and predicates.

His success is the result of his careful planning and of his continuous effort.

Turning pale and dropping his club, he fled from the scene.

The most frequently used co-ordinating conjunctions are *and*, *but*, *or*, *nor*, and the so-called “correlative conjunctions,” *either—or*, *neither—nor*, *not only—but also*, *both—and*. While all of these conjunctions connect sentence elements of equal rank, obviously no two of them show exactly the same relationships between the ideas they join. That being true, it is necessary that we choose co-

ordinating conjunctions with great care in order that our exact meaning may be expressed.

2. *Subordinating conjunctions*.—Our second group of connecting words, subordinating conjunctions, also join clauses. However, whereas a co-ordinating conjunction joins clauses of equal rank (co-ordinate clauses), a *subordinating conjunction* joins clauses of unequal rank. To put the matter in another way: A subordinating conjunction introduces a dependent clause. A *dependent clause* is one which does not make sense by itself and therefore cannot be written as a separate sentence. Since a dependent clause, as its name indicates, depends for its meaning upon some other part of the sentence, it is obviously subordinate to that other part of the sentence. Hence it may be called a *subordinate clause*. A second reason for giving it this name is that it contains a thought of less significance than does the clause upon which it depends. Observe the two following sentences:

I shall speak to your father, *whether you wish me to or not*.
You must stay on your marks *until I give the signal*.

In the first of these sentences the words, *whether you wish me to or not*, taken by themselves do not make sense. This group of words is a subordinate clause depending for its meaning upon the independent clause, *I shall speak to your father*. The clause upon which a subordinate clause depends for its meaning may be spoken of as the *principal clause*. Thus, *I shall speak to your father* is the principal clause of the first sentence. It contains the principal idea of the sentence. In the second illustrative sentence it is clear that *until I give the signal* depends for its meaning upon the principal clause, *You must stay on your marks*.

Because a subordinating conjunction joins a subordinate

clause to a principal clause, it may be compared to a bridge which joins an island to the mainland. Among the most commonly used subordinating conjunctions are the following: *how, where, when, after, before, until, unless, since, because, for, why, that, in order that, if, as, as if, although, than, whether, whether—or*. Subordinating conjunctions are sometimes called *conjunctive adverbs* and *adverbial conjunctions*.

There is no more helpful group of words for showing time, place, and causal relationships between ideas than these subordinating conjunctions. Moreover, substitution of one of these words for another will completely change the meaning of the whole sentence, even though the other words and their order remain exactly the same. To illustrate:

Kenneth asked her *where* she had gone to school.

Kenneth asked her *why* she had gone to school.

Kenneth asked her *whether* she had gone to school.

Kenneth asked her *when* she had gone to school.

Kenneth asked her *how* she had gone to school.

They went home, *as* there was nothing else to do.

They went home *when* there was nothing else to do.

They went home, *as if* there were nothing else to do.

Unless you are more patient, she can never tell you *when* it happened.

Until you are more patient, she can never tell you *how* it happened.

Although you are patient, she can never tell you *why* it happened.

It would be easy to multiply indefinitely examples like these. Enough have been given, however, to illustrate several facts for us: (1) Subordinating conjunctions are exceedingly useful in showing the relationships between thoughts. (2) We must be sure to choose carefully the

subordinating conjunctions we use, so that our meaning will be clear. (3) Ideas introduced by subordinating conjunctions may come either at the beginning, at the end, or somewhere in the midst of a sentence.

3. *Relative pronouns*.—Relative pronouns are also words that both show relationships and prevent gaps in our expression. All *pronouns* (see Chapter XII) are words that stand for, or take the place of, nouns. A *relative pronoun* is one whose function is to refer to a noun or another pronoun that precedes it. A relative pronoun generally introduces a group of words (a subordinate clause) which tells something about a person or thing already mentioned. The relative pronoun is merely the connecting link between the noun or pronoun already mentioned and the describing (modifying) group of words. It may be compared to the button that turns on added light in order that some person or thing may be more clearly revealed to us. In English the principal relative pronouns are *who*, *whom*, *whose*, *that*, and *which*.

Who and *whom* are most commonly used when reference is made to people. *Whose* and *that* may be used to refer to people, to other living beings, and to inanimate objects. *Which* is generally used to refer to inanimate objects—things; occasionally, however, it is employed to refer to animals. The following sentences illustrate correct uses of *who*, *whom*, *whose*, *that*, and *which*:

Mrs. Brownell, *who* will preside this afternoon, asked me to open the meeting.

The salesman *whom* you asked to call on you will bring his samples with him.

The horse *whose* right foreleg is bandaged is theirs.

He is the man *that* came to the house earlier.

The dog *that* bit the little girl will have to be chained in his owner's yard from now on.

Mr. Brumley never received the seeds *that* he ordered last winter.

We were told to cut down the huge oak *which* was struck by lightning.

As to the use of *who* and *whom*, remember that *who* is used if it is the subject of a verb; *whom* is used if it is the object of a verb or preposition. (See Chapter XII, pages 447-450.) In the first sentence of the preceding group, *who* is the subject of the verb *will preside*. In the second sentence, *whom* is the object of the verb *asked*.

4. *Transitional expressions*.—In a sense, all of the connecting words we have been discussing could be described as “transitional.” Co-ordinating conjunctions, subordinating conjunctions, and relative pronouns all aid us in moving steadily and smoothly from one idea, or phase of an idea, to another, as we speak and write. In addition to these parts of speech, however, there are other words and phrases which assist us in introducing ideas, in relating one sentence to another, and in filling gaps within sentences. It is particularly to such words and groups of that we shall apply the term “transitional.” Among the most useful of these transitional words and phrases are *moreover, likewise, however, nevertheless, in short, briefly, perhaps, indeed, accordingly, therefore, thus, inasmuch as, in the same way, and of course*.



These words, and many more like them, are of great value to us in producing smoothness and connectedness in our expression. They serve to beckon the reader or listener onward, leading him from one idea to the next. They are equally helpful in

deftly indicating the composer's points of emphasis as well as his attitude toward the subject he is treating. Transitional words may be compared to the balance wheels or flywheels that are spun to help put machinery in motion and which aid in keeping it going smoothly once it is started. The following sentences illustrate the use of a few of these transitional expressions:

I feel certain, *moreover*, that he could not have started as soon as he said he would.

Therefore, every sane person must realize that only tragedy can result from this ill-conceived enterprise.

What you demand is almost impossible to accomplish; *however*, I shall do my best.

Thus, you see, the story ended happily after all.

In short, there is nothing else I can do for you.

I hope, *of course*, that you will succeed.

It was apparent by then, *indeed*, that nothing short of a miracle could save the child. *Nevertheless*, not a person in the crowd was ready to give up hope.

Written Problem 35

By using carefully chosen conjunctions and relative pronouns, or, occasionally, merely by changing the punctuation and capitalization, you can combine each of the following groups of statements into a single sentence. Do so. Make sure that your sentences are entirely clear and that emphasis is placed upon what you believe to be the most important idea or ideas. In case you are in doubt about the punctuation of any of your new sentences, refer to Chapter XI.

You will doubtless find it necessary to change both the wording and the order of some of the statements.

1. I was close to the goal. He tackled me. The ball slipped out of my hands.
2. Mr. Linn was in Chicago last week. He met an old friend. Mr. Linn brought his friend to Cincinnati with him.

3. The fire at the factory lasted all night. The damage was not so great as was expected.
4. She will not lend Mr. Gibson any more money. She lent him some two years ago. He has not yet paid it back.
5. The carpet is not badly worn. We have had it for five years. It did not cost us much.
6. The train gained momentum. It thundered out of the station. Soon it had left the city behind.
7. I was reading. The telephone rang. I was startled.
8. He approached the barn. He saw a shadow move. There was the report of a rifle.
9. Mrs. Fogel is very poor. She will contribute to the fund. She is a kindly woman.
10. We had a puncture. We are late. Our spare tire is too old for fast driving.
11. A patient had just left. The dentist was sterilizing his instruments. I entered the office.
12. His mouth watered. Interesting sounds and smells swept through the open door.
13. He went to a party last night. He didn't study for the examination. It was a hard examination. He failed to pass it.
14. A clause is a group of words. It contains a subject and predicate. A phrase is also a group of words. It does not contain a subject and predicate.
15. There was a glorious snow storm on Christmas Eve. The weather had been warm all day.
16. The price seemed very high to Eugenia. We bought the bracelet.
17. He nearly drowned last summer. He is less of a daredevil now. He is still the best diver in the club.
18. An old man was sitting before the fire. He seemed to be asleep. Jasper walked noiselessly. He did not wish to disturb the old man.

Written Problem 36

Copy the following sentences, inserting in each blank one of the following relative pronouns: *who, whom, that, which*.

Be ready to defend your use of the relative pronoun you employ in each sentence.

1. This is the package — you told me to deliver. To — does it go?
2. The elderly gentleman — we just passed used to be a United States official.
3. He will submit the plans — I helped him draw.
4. I never expected the team on — he played to win the pennant, did you?
5. The messenger — just took your telegram is not the same one — called here last time.
6. Was the young lady — we just met the same one — telephoned you earlier today?
7. — did you expect to see?
8. The flowers — he put into the vase yesterday are still fresh.

Written Problem 37

By using relative pronouns (not conjunctions) you will be able to put the ideas contained in each of the following pairs of sentences into a single sentence. Do so, making sure, in each case, that you subordinate the less important idea and use the correct relative pronoun. You will find it necessary, of course, to change the wording of some of the sentences.

1. This is a picture of my grandfather. You met him at the lake last summer.
2. You lent me a book. Here it is.
3. Mr. Wilcox sold his farm. He had owned it forty years.
4. That jewel box was once in a museum. It is said to have belonged to a Spanish queen.
5. I tried the recipe for fudge. She told me it was the best one she had ever followed.
6. There is the famous actress. She went to the same school you attended.
7. A man approached the group. He was invited to accompany it.
8. She finally purchased the coat. It was the one she had admired from the first.

Oral Problem 17

Open a book at random. (You may use this book, if you wish.) Read for fifteen minutes. As you read, make a list of all the transitional words and phrases you come upon. If you do not recall what the most common transitional expressions are, refer to page 250.

After you have completed your reading, copy from the book at least eight sentences that contain these transitional expressions or others similar to them.

Prepare to read to the class both your list of transitional words and phrases and the eight sentences you have chosen. Show how the meaning of these sentences is clarified and their movement made smoother by the use of these words.

Group Problem 49

Bring to class a piece of writing you are doing now or that you have done in the past. Exchange papers with a classmate. See whether you can make his sentences better by improving his use of relative pronouns or by the employment of added transitional expressions.

When you and your classmate are through with your work on each other's papers, confer together for a few minutes concerning the suggested changes. Of course your teacher will be glad to participate in your discussions when you have questions to ask or when there are disagreements.

KINDS OF SENTENCES

Although our study of sentences up to this time has been concerned with other matters, we should nevertheless have observed the fact that the manner in which we express ourselves is in large part determined by two factors. One of these factors is the purpose we have in mind when we speak and write. The other factor is the nature of the thoughts we wish to express. Our purposes and the nature of our thoughts cause us almost automatically to express ourselves in certain ways.

The influence of the first of these factors—*purpose*—is obvious. However, we may discuss it briefly. Just how does a person's purpose in part control the form his sentences will take? Let us see.

1. *Declarative sentences*.—Suppose two pupils are walking to school together. Doubtless they converse. Perhaps, in the course of the conversation, one of the pupils says to the other, "I started to read Mark Twain's *Tom Sawyer Abroad* last night. I like it, but I'm not sure I'll enjoy it as much as I did *The Prince and the Pauper*." The purpose of each of these sentences is to state or declare what is in the speaker's mind. Such sentences are called *declarative sentences*. A declarative sentence is completed by a period.

2. *Interrogative sentences*.—The second pupil is interested in what his companion has said. He wishes more information. He asks, "Is *Tom Sawyer Abroad* in the school library or do you own it? Do you think I would enjoy reading it?" The purpose of these two sentences is to secure information. They ask questions or *interrogate*. A sentence which asks a question is called an *interrogative sentence*. It is completed by a question mark.

3. *Imperative sentences*.—In the course of their walk to school, it is necessary for our two pupils to cross a busy thoroughfare. As they do so, one of them clutches the arm of the other and shouts, "Look out for that automobile! Jump!" The real purpose of these sentences is, of course, to prevent an accident. But the sentences express a command, or as it may more properly be called in this case, an urgent entreaty. A sentence which commands or entreats is called an *imperative sentence*. It is completed by an exclamation mark or a period according to the manner in which it is expressed. The foregoing

illustrative sentences obviously are spoken in an exclamatory manner and hence should be completed by exclamation marks. However, if a command is not expressed in this fashion, it is completed by a period. (*Stand over there, please.*)

4. *Exclamatory sentences.*—Having averted an accident, one (or perhaps both) of the pupils will probably exclaim, "Wow! That was a close shave!" These sentences express, among other things, excitement and relief. Often when we are happy, afraid, surprised, or feel other deep emotions, we express ourselves by making exclamations. A sentence which *exclaims* our thought, instead of merely stating or declaring it, is called an *exclamatory sentence*. An exclamation, whether expressed in a sentence, or in a word or phrase that stands for a sentence, is completed by an exclamation mark.

Our two pupils have, during their trip to school, declared their thoughts, asked questions, given commands, and made exclamations. We see, then, that on the basis of the purpose of the speaker or writer, sentences may be classified as declarative, interrogative, imperative, and exclamatory.

The second factor which influences the form that sentences take is, as we remember, the *nature of the thought* that is to be expressed. Some thoughts are so simple and easily understood that they can be stated briefly and without explanation.

Sometimes, however, thoughts consist of two or more parts which are equal in importance. Since the parts are of equal significance, they can be expressed in either of two ways: (1) by being put in separate sentences; (2) by being joined in the same sentence in such a way that their equality is shown.

Still other thoughts consist of two or more parts which are related but which are *not* equal in significance. These ideas have to be included in the same sentence, and they must be expressed in such a fashion that the exact relation between them is clear to the reader or listener.

Let us examine these three kinds of thoughts in order to see what kinds of sentences are used to express them.

1. *Simple sentences*.—Observe the following sentences:

I am very tired tonight.

He took the punctured bicycle tire to the shop to be repaired.

Nick received a letter from his uncle three days ago.

Merle and Elsa plan to stay until Friday.

Each of these sentences expresses a single, simple fact. The nature of the fact is such that it may be stated briefly, directly, and without explanation or qualification. To put the matter a little differently, each of these sentences may be said to express a single thought. A sentence which expresses a single complete thought is called a *simple sentence*.

A simple sentence that makes an assertion, as is the case with all the examples above, is simple in form and declarative in purpose. It is a simple declarative sentence.

A simple sentence that asks a question, as "Were you at the party yesterday?" is a simple interrogative sentence.

A simple sentence that expresses an intense emotion, as "How close the stars seem tonight!" is a simple exclamatory sentence. We see, do we not, how the two factors—the nature of the thought and the purpose of the speaker—simultaneously influence the form of the sentence.

2. *Compound sentences*.—Read the following sentences:

The book belongs to Janet, and you should not take it.

Either he will eat his sandwich or I will give it to Myron.

Anita hoped her father would come for commencement, but she feared that he was too ill to make the trip.

Both of you argue your points well and I enjoy hearing you talk, but I believe that your thinking is not entirely sound.

There are two or more ideas of equal weight in each of the foregoing sentences. In the last sentence, for example, we have three statements:

Both of you argue your points well.

I enjoy hearing you talk.

I believe that your thinking is not entirely sound.

Since these ideas are equal in importance, they may be expressed in separate sentences. But, since they are really parts of one larger thought, they may also be joined together in one sentence. If they are combined in a single sentence, the connecting words must be of a sort that will show the equality of the thoughts. As we already have seen, co-ordinating conjunctions are used for this purpose. The co-ordinating conjunctions *and* and *but* are employed in the sentence of which we are speaking.

Now for our definition of this kind of sentence: A sentence containing two or more thoughts of equal importance is called a *compound sentence*. While most compound sentences are declarative, nevertheless we not infrequently use compound sentences that are interrogative or exclamatory.

Why did they have to leave so soon, and why did they conceal their departure from me?

How tanned you are, Roslyn, and how tall you've grown!

Compound sentences are very convenient to use; indeed, it is almost too easy to string one statement after another. The danger in doing so is that, in all likelihood, the ideas we put together really are not equal in impor-

tance. The unfortunate result is that such sentences are less clear than they should be. Moreover, one who forms the habit of using compound sentences is apt to find himself a slave of that habit. His sentences soon become of the "run-on" variety. They consist of one statement after another connected loosely by *and's*, *but's*, and *so's*. We all know how tiresome and monotonous both talk and writing are when made up of these rambling, run-on sentences. Our cue with respect to compound sentences is to use them when we need to, but to be very certain that the ideas they contain really are equal in importance and are parts of a single larger thought.



3. *Complex sentences*.—Each of the sentences that follow contains more than one thought. Inspect each sentence to see how the thoughts expressed are related.

Unless the bridge is completed on time, the builder will sustain severe financial loss.

Powell told me that if you would sign the note he would lend me the money.

When we saw her last, she was wearing the fur coat that you sold her.

I like the design of this automobile, but I shall not decide whether to buy it until I have seen some of the other makes, which, I am told, are also greatly improved in appearance.

In each of the preceding sentences there is at least one principal idea and at least one idea of less importance. The construction of each sentence indicates which idea is most significant and which is secondary or subordinate. As we have already seen, subordinate ideas are generally introduced by subordinating conjunctions or relative pro-

nouns. In the first sentence, the subordinate idea is introduced by the conjunction *unless*. In the second sentence, *that* introduces one subordinate idea and *if* the other. In the third sentence, the subordinate ideas are introduced by *when* and *that*.

Let us take the fourth sentence entirely apart. Having done so, we find that it contains (although in some cases not in these words) the following thoughts:

I like the design of this automobile.

I shall not decide whether to buy it (yet).

I wish to see some of the other makes (first).

These other makes are also greatly improved in appearance.

I have been given that information.

This sentence, we see, is made up of five thoughts. When these thoughts are merely listed as simple sentences, we cannot tell which are of first importance and which are less important. But the original author arranged his statements so that his reader would understand not only his thoughts but also the relation of one thought to another.

Returning to the original sentence, then, we see that the writer wished to give equal prominence to two of his thoughts and to subordinate the other three. The two equally important thoughts are *I like the design of this automobile* and *I shall not decide to buy it (yet)*. Since these two are alike in importance, they are connected by the co-ordinating conjunction *but*. *Until I have seen some of the other makes* is subordinate to what has preceded. This fact is shown by the use of the subordinating conjunction *until*. *Which are also greatly improved in appearance* tells something about the "other makes" of cars. This group of words is, we see, also subordinate—in this case subordinate to another subordinate thought. Its relation to what precedes is shown by the use of the rela-

tive pronoun *which*. *I am told* may be considered merely as a transitional group of words, or it may be looked upon as another subordinate statement beginning with the conjunction *as* or *so*, understood. At any rate, it too is an idea of only secondary importance in this sentence.

There we have the sentence all taken apart and put together again. If the process seems complicated, it is because the thought expressed in the sentence is also rather complicated.

This brings us to the definition of the kind of sentences we have just been examining. A sentence made up of one or more thoughts of major importance and one or more thoughts of less importance is called a *complex sentence*. A complex sentence, in short, is one that combines ideas that are *not* equal in weight or significance. (As our definition indicates, a complex sentence sometimes contains only one principal thought and one or more subordinate ideas. If a sentence is made up of two or more ideas of equal significance and one or more subordinate ideas it may be called a *compound-complex sentence*.)

As we gain increased experience and skill in writing and speech, we shall find complex sentences especially useful in revealing meanings clearly. The reason is apparent. Excepting, perhaps, in some of our "small talk," we deal with thoughts whose relation to other thoughts must be shown. The most effective and convenient way to indicate these relationships is by means of carefully constructed complex sentences.

On the basis of the nature of the thought to be expressed, we see that there are three kinds of sentences: simple, compound, and complex—or perhaps four kinds, if we wish to include compound-complex sentences as a separate variety.

Perhaps the following summary may help us to remember the kinds of sentences.

Kinds of Sentences

Classified according to Purpose

1. Declarative
2. Interrogative
3. Imperative
4. Exclamatory

Classified according to the Nature of the Thought

1. Simple
2. Compound
3. Complex
- (4. Compound-complex)

Much more important than remembering the kinds of sentences, however, is the development of the ability to use each kind skillfully in the expression of our thoughts.

Group Problem 50

Read the following sentences. Tell whether each is simple, compound, or complex, and whether it is declarative, interrogative, imperative, or exclamatory. Give the reasons for your decision.

1. Three of the ships are battle cruisers and the others are destroyers.
2. What a beautiful painting that is!
3. Will you take the suitcase with you now or should I bring it home in the car when I come?
4. If Raymond ever expects to succeed in his profession, he will have to work harder.
5. He took his little sister by the hand and led her home.
6. Put that gun down and don't you ever point it at anyone again!
7. While I was walking this afternoon, I saw a house that must have been completed while we were away last autumn.
8. The boys showed their rudeness by calling the old woman names when she asked them not to shoot her chickens.
9. I wouldn't try that stunt again if I were you.
10. If this story is as good as you think it is, why should I have to rewrite it?

Written Problem 38

In a book, magazine, or newspaper find three simple, three compound, and three complex sentences. Copy and bring them to class. Be ready to tell the class why each of your sentences is either simple, compound, or complex and why each is either declarative, interrogative, imperative, or exclamatory.

CLEAR THINKING AS A FOUNDATION
FOR EFFECTIVE SENTENCES

Generally speaking, the quality of a person's thinking is reflected by the quality of his sentences. If our thinking is direct, clear, and specific, that fact will be shown by our sentences. The reverse is equally true. If our thinking is cloudy, our sentences will be hazy, indefinite, and inaccurate. Moreover, when we really think, we perceive the relationships among ideas. We observe causes. We comprehend results. As a consequence, our composition is meaningful and orderly. It moves from point to point and carries its reader or hearer with it. It hangs together. If it hangs together, it is understandable; it possesses the quality called *coherence*.

We see, then, that the most important rule to remember in our efforts to improve our sentences is this: *Think straight!* When all is said and done, the errors in sentences for which we have been criticized were "thought errors" at the same time they were sentence errors.

If our sentences are incomplete, it is usually because we have not thought the idea or experience through. If our sentences are awkward or stumbling, it is because our thinking is aimless and floundering. If words or groups of words are out of order in our sentences, it is because the ideas that these words represent are out of order in our

minds. If our sentences ramble along, filled with *and's* and *so's* and combining ideas which have little to do with each other, it is because the relationship between the ideas we wish to express is not clear to us. If our sentences are monotonously alike, it is because we have not thought clearly enough to see that different ideas require different treatment.

Now, then, if we think straight, what characteristics will our sentences possess?

1. Our sentences (except in very informal conversation) will be *complete*. That is to say, each sentence will make an assertion or ask a question which, standing by itself, has meaning—makes sense. For example:

The man wearing the blue overcoat just helped a crippled old lady cross the street.

How red the sun is this evening!

Do you think Watson has a chance to get into the game Saturday?

2. Our sentences will be *clear* (coherent)—they will convey the speaker's or writer's exact meaning. Clarity or coherence is secured in several ways: (1) by making sure that the word order corresponds with the thought relationships; (2) by using words whose meaning is exact and definite; (3) by including all the words which are necessary in order to make the meaning clear; (4) by being certain that pronouns refer to the proper antecedents (see Chapter XII, pages 398-399 and 450-454). Observe the following sentences:

I just saw a man drive the car away in a green shirt.

The knight excepted his rival's challenge.

Melt half cup butter and stir in sugar.

Running to the window, my coat caught on a chair.

By the time Frances reached Anne, she was crying.

These five sentences obviously lack clarity. The first one gives an absurd picture because of the faulty word order. The word *excepted* in the second sentence gives the sentence a meaning just opposite from what was intended. Needed words are omitted from the third and fourth. In the fifth sentence, we cannot tell who was crying, because it is not clear whether *Frances* or *Ann* is the antecedent of *she*. Slight changes make these sentences mean what their authors intended.

I just saw a man in a green shirt drive the car away.

The knight accepted his rival's challenge.

Melt half a cup of butter and then stir the sugar into it.

As I was running to the window, my coat caught on a chair.

Frances was crying by the time she reached Anne.

3. The ideas we express in any one sentence will be closely related. In other words, our sentences will possess the quality of *unity*. Unity is present if only one idea is expressed, or if the two or more ideas present in a sentence are really parts of one larger thought. Note the following sentences:

Roger forgot his lunch yesterday.

We left here in July, stayed a week in Michigan, drove across Canada, visited Niagara Falls, and spent the rest of the summer at various places along the St. Lawrence River.

Vera is an excellent hockey player, and her father is a state senator.

The first sentence expresses a single very simple idea. The second sentence contains five ideas, but all of them are intimately related because all are really part of the larger thought, "how we spent the summer." Both of these sentences are unified. The third sentence, we see, is totally lacking in unity. The two statements in it have no apparent relation. If the speaker or writer wishes to

say these two things about Vera, he should use two separate sentences.

4. Our sentences will be so constructed that the chief idea or ideas receive the most *emphasis*. The best way to give emphasis to the chief ideas in a sentence is, as we have seen, to put these ideas into independent clauses—clauses that have meaning all by themselves. If the principal ideas are in the independent (principal) clauses, the minor ideas will naturally be in the dependent clauses. That is where they belong.

We already know that dependent clauses are joined to principal clauses by means of subordinating conjunctions and relative pronouns. We have observed, too, that dependent clauses occupy various positions in sentences. The position of a dependent clause in a sentence depends, of course, upon the exact relationship it bears to the principal clause, or clauses. Thoughtfully placed, dependent clauses assist in emphasizing the important idea or ideas the sentence contains.

The following sentences illustrate (1) the securing of emphasis upon important ideas by putting these ideas into principal clauses; (2) the subordination of lesser ideas by putting them into dependent clauses; and (3) the various positions in the sentence that both principal and subordinate clauses may occupy. The principal clause (or clauses) in each of the sentences is italicized.

Although his legs were so weary that they pained him at every step, *he never even thought of giving up his plan of reaching home by nightfall.*

Janis may be excused for the rest of the day, since she has already finished her work.

Nathan has been ill for over three weeks, but, because the weather is warm and he is feeling so much better, *his doctor allowed him to return to school today.*

The principle of emphasis, as you know, is put into practice not only in speaking and writing but in many other activities.

Dale West, who is my cousin, makes use of the principle of emphasis in conducting his orchestra.



5. To prevent monotony, our sentences will *vary* both in length and in form. Variety in length and form can usually be achieved by suiting each sentence to the nature of the thought to be expressed. Simple ideas should be stated briefly and directly. More involved ideas require fuller treatment—treatment which makes clear the relationships among these ideas. Sometimes the subject matter is such that the speaker or writer achieves variety in sentence structure almost without conscious effort. But often—as in a report or in explanatory matter—he finds it necessary to plan his sentences carefully to avoid sameness.

In the following sketch, variety in the length and structure of sentences is illustrated. As you read the sketch, observe that both very short sentences and relatively long ones are used. Note, too, that certain of the thoughts are expressed in assertions while others are in the form of questions. Subordinate ideas are sometimes employed to introduce those of greater importance. At other times the principal idea is stated first, and the subordinate idea left for the end of the sentence.

THE DILEMMA

How should he reply to the letter? Doctor Chambers found the question difficult to answer. If someone had asked him a month ago whether he would leave his private practice to become the resident head of a famous city hospital, he doubtless would have laughed at the possibility and said something like, "Just give me the chance!"

Almost as if to challenge him, had come the opportunity for which he had secretly longed, but of which he had nevertheless almost despaired. And now he wasn't sure. Had he lost his capacity to make decisions, he asked himself. It wasn't that, he knew. Rather it was the momentousness of the decision—the most significant one he had been asked to make since his father had frankly told him that he would have to fight his own battles if he carried out his determination to become a doctor instead of continuing the family business.

There were so many things to consider. The new work promised much in the way of personal satisfaction and professional prestige. Both of these advantages lured him, as they do most men. There was the financial part, too: not only an excellent salary, but the certainty of establishing a new clientele, this time a clientele from among those able to pay well for his services.

"To pay well for his services." He thought of old Granny Markowitz whom he had treated early that morning—and given five dollars for coal! Pay. . . . He remembered how Granny had looked up at him from her bed as he was putting on his coat, how she had reached out her shriveled hand to touch his. Suddenly Doctor Chambers saw many other eyes looking at him in this same way and felt other hands—old hands, young hands, baby hands—seek his with that appealing, groping touch.

Doctor Chambers sat very still before his desk. The letter dropped from his fingers, and the troubled expression vanished from his face. Then a strange thing happened. Alone in his office, the doctor laughed—laughed quietly, to be sure, but aloud.

"Horace Chambers," he said, "for a youngster of forty-four you're not only a silly old fool but you're also a sentimental old lady. But there are so many, so *many* things to consider."

If our sentences are to succeed in doing their part satisfactorily in our compositions, they must possess the qualities we have been discussing. We shall check our expression to make such that the sentences of which it consists are complete, clear, and unified; that they place emphasis where it belongs; and that they are varied enough in form to reveal differences in meaning and mood and to prevent monotony. If we persist in this careful checking of our sentence structure, we shall discover that gradually the checking goes on *while* we write and speak rather than afterward. Then our sentences will automatically come to possess the five attributes that are so essential.

DETECTING SENTENCE WEAKNESSES AND OVERCOMING THEM

In all of life the use of knowledge is much more important than the possession of knowledge. The same statement can be made about skills of various sorts.

During our earlier school years and during our present English studies, we have enlarged our knowledge of sentences. Also we should have increased our ability to note and correct sentence errors in the compositions of others. This growth of knowledge and skill is all very good, so far as it goes, but what really counts is the improvement we make in the sentences which we ourselves speak and write.

Oral Problem 18

Bring to class a piece of your writing prepared for some class other than English. Preferably it should be a paper you have not yet submitted to a teacher.

Your teacher will collect these papers and then distribute them among the members of the class. If, by chance, your own paper is returned to you, exchange it for that of someone else.

Inspect with great care the paper you have received, giving especial attention to its sentence structure. On a separate page make notes of the changes in sentences that you think are needed. Be ready to state your reasons for advising these changes.

Having completed your inspection of the paper, you may discuss your findings either before the whole class or in conference with the original writer. Your teacher will, of course, serve as umpire in case you and the writer of the paper cannot come to a decision. Each of you will thus take part in two conferences: one with the classmate whose paper you have read and one with the fellow student who has read yours.

Group Problem 51

All of the groups of words that follow are written as though they were complete sentences; that is, they begin with capital letters and end with periods, question marks, or exclamation marks. Some of these groups of words, however, are not sentences; they are merely fragments, parts of sentences.

A. Pick out the groups of words that *are* sentences and be ready to explain to the class why they are sentences.

B. Decide which groups of words are sentence fragments. Be ready to explain why these are not complete sentences. Do whatever is necessary with each of the fragments so that a complete sentence is formed. Sometimes it will be necessary to add words, at other times to omit them. Again, you will merely join the fragment to what precedes or follows it, making whatever changes in capitalization and punctuation are required. (See Chapters X and XI.)

As you work with these groups of words, endeavor to produce sentences that illustrate your knowledge of clearness, unity, and emphasis.

1. I enjoy riding and swimming, but my favorite pastime is mountain climbing.

2. Dogs and horses. Man's two best friends in the animal kingdom.
3. They met only last month. As you are aware.
4. Did he expect anyone to believe such an unlikely story?
5. We had a delightful hike. Even if it did rain a part of the time.
6. If you see Harold, tell him that the meeting has been postponed.
7. The arrival of her father, which caused her to feel better almost immediately.
8. Whenever he succeeds in saving enough money.
9. It seems to be clearing up. Little by little, to be sure.
10. The professor is late again. Although he told me he would be in his office at ten o'clock.
11. This is the third time Winifred has read *The Old Curiosity Shop*. The first time she was only ten years old.
12. Do you think someone set fire to the old mill last night?
13. He was ambitious to become a writer. How happy he was at the sale of his first story!
14. They had plenty of sandwiches. But nothing to drink.
15. Dim and mysterious, the huge ships nosed through the fog.
16. Let's wander through the garden. While they are talking.

Written Problem 39

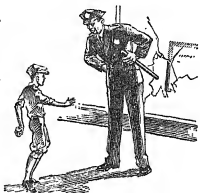
Some of the following sentences are entirely clear. The meaning of others is hazy. The lack of clarity in the poor sentences results from one or more of the following weaknesses: (1) faulty order of words or groups of words; (2) inaccurate or incorrect use of words; (3) omission of needed words; (4) confusion as to the antecedents of pronouns.

A. Read the sentences carefully. Decide which of them need no correction.

B. Reconstruct the rest of the sentences. Be ready to tell the class what was the matter with these sentences and to show how your revisions remove the defects which you discovered.

1. Harry did not know why the old gentleman always insisted upon sitting aside him.

2. Any place in which you find stones of this sort you may be certain was once the bed of a stream.
3. The color of this material lasts longer than any other cloth of its kind.
4. A carriage came out of the drive just as the sun rose driven by a very pretty girl.
5. The boy was arrested by the policeman who broke the window.
6. Belle said she would room with my sister if she could find suitable quarters.
7. Probably Alvin will wish to see his sister as soon as she arrives.
8. Wesley, who is in the eighth grade, is taller than any boy in junior high school.
9. The fascination that fire has for Grace must have resulted from some experience of her childhood.
10. Not only the cobbler half-soled my shoes but also polished them.
11. Great heights have always frightened Emma, and she cannot overcome it.
12. Their food came from the woods consisting of berries.
13. Ainslie is a speaker whom audiences are always sure to be interested.
14. After the dog bit the sick sheep, it died.
15. We really learn more from correcting our own errors in language than we do from calling attention to the mistakes other people make.
16. A young man rushed out of the mansion and hailed a taxicab in overalls.
17. The immigrants swarmed on deck, eager for their first glance of their new home.
18. While eating our lunch, the train came to a sudden stop.
19. Stepping quickly out of the shadows, the man started to run toward the house.
20. The zinnia blossoms, which are even larger this year than last, will add color to your decorations.



21. Herbert grew up in a political atmosphere, for, when only three years old, his father was elected governor of the state.
22. Sounds can be heard through this partition just as clearly as an open door.
23. The manner of our observation of July Fourth is gradually changing.
24. Much to Otto's surprise, the picture he had been most doubtful about received more favorable attention than any of the others.
25. On long journeys strangers are apt to become acquainted and this may last after the trip is over.
26. There was not much flour in the sack, and only a few dried fish were left.
27. The newly elected attorney general decided to direct the persecution of the criminal.
28. She was a girl was very untidy in her appearance.
29. If Joe's brother doesn't go, he can have the rumble seat to himself.
30. He made his excuses as though he were genuinely sorry for his conduct.
31. After Ed tackled Walt, the trainer found his ankle was broken.
32. The inkwell was tipped over by the proofreader full of green ink.

Written Problem 40

Among the sentences that follow are some whose content is unified. Other sentences, however, contain relatively unrelated statements. Such sentences lack unity.

A. Pick out the unified sentences. Prepare to explain to the class why these sentences are satisfactory as they stand.

B. Revise the sentences lacking unity. Often it will be necessary to use two or more sentences to express the ideas contained in one sentence. In other cases, however, you will find it possible to keep the two or more ideas in the same sentence by subordinating the less important elements. Whether you subdivide the sentences or reconstruct them, strive to reveal what you believe to be the original writer's

exact meaning. Be ready to defend your way of disposing of the errors.

1. I feel sure that this bank is entirely safe, for its officers are men not only of wide and varied financial experience but also of proved personal integrity.
2. We made camp for the night, and the wind continued to howl through the pines.
3. The MacIntyres visit us twice a year and always come loaded with presents for the children.
4. Mr. Chadwick has lived on this street for only a month; last night his daughter had an automobile accident.
5. The storm was so severe that the planes were hours late in starting.
6. Bertha plays golf well; also she is an accomplished musician.
7. I like Joan very much because we enjoy many of the same things and her uncle tells such funny stories.
8. Your letter, which came last evening, answered our question.
9. Mildred washed the dishes and my job was to dry them, and while we were at work we played a new guessing game which is lots of fun when you get onto it, but in her excitement Mildred dropped and broke a funny-looking cup, which she called a "mustache cup," that she told me was always used by her grandfather, who is now over eighty years old and who fought in the Civil War.
10. He reads constantly, probably too much for his health, but he also gets pleasure from tending his garden.
11. With less difficulty than we had expected, we brought the boat alongside the pier, and, much to our relief, everyone disembarked, drenched to the skin and still frightened, but otherwise apparently unharmed by the rather terrifying experience.
12. Of the many stories told about Edgar Allan Poe, some are doubtless authentic, but others are just as surely pure fiction—as pure fiction as Poe himself ever wrote.
13. Only a few of the sentences in this problem bother me, but those few certainly are puzzling, and I wonder whether

the author had as much trouble preparing them as I am having in figuring them out.

14. He is a rich cattleman, and I understand that one of his daughters lives in Egypt and has been married three times.
15. The library is attractively designed, well stocked with books of all sorts, and filled with comfortable chairs; but, inviting as all this is, I still prefer to read in my own barren little study.

Written Problem 41

You have already learned that sentences should be so constructed that their chief ideas are emphasized and their less important ideas subordinated. In this problem you will have a chance to judge as to the relative importance of ideas and to construct sentences that clearly indicate which ideas you consider to be the principal ones and which to be minor. (You may wish to review pages 247-250 and 259-262.)

Note carefully the following sentences:

1. John found it exceedingly difficult to make his own way because his parents had always pampered him.
2. These are new shoes, and they are very comfortable.
3. This rug is an heirloom. The family values it highly.

The first of the foregoing sentences is well constructed, since it emphasizes what appears to be the more important idea—that John had difficulty in making his own way—and subordinates the fact that he had always been pampered.

The second sentence places equal emphasis upon ideas that probably are not equal in importance. Isn't the fact that the shoes are comfortable the principal one? If so, the sentence might be reconstructed to read: *These shoes are very comfortable although they are still new.*

The two sentences in the third illustration could be combined so as to show a closer relation between the two ideas. If the principal fact is that the family values the rug very highly, the sentences may be put together thus: *The family values this rug very highly because it is an heirloom.*

Among the sentences which follow these instructions, several place emphasis upon what appear to be the chief ideas;

in other sentences, however, subordinate ideas are treated as prominently as those of greater importance. Occasionally, also, two sentences are employed to express ideas so closely related that they could be effectively combined in a single sentence.

A. Pick out the sentences in which you think emphasis is correctly given to the chief idea or ideas. Be ready to justify your decisions.

B. Reconstruct the faulty sentences—those in which you think ideas of unequal importance are treated alike or in which undue prominence is given to subordinate ideas. If you need to change words, do not hesitate to do so. Be ready to tell the class the reasons for your revisions.

C. If two sentences have been used to express related ideas, see whether or not these two sentences can be combined so that the idea of one of them is emphasized and that of the other is subordinated. In class, give your reasons for combining the sentences or for leaving them as they are.

1. The ice has begun to melt. Skating is no fun any longer.
2. The friendship between Wordsworth and Coleridge affected the writing of both in many significant ways.
3. The ground was still wet, so we decided to postpone our picnic.
4. Cork and seal that bottle carefully. It contains ether.
5. We approached the child. He saw us and put the vase back on the table.
6. Thanksgiving Day, which we celebrate on the last Thursday of November, is definitely an American holiday, while Easter is solemnized in all Christian countries.
7. It appeared that the trip would take too long. We were forced to give it up.
8. During the World War, propagandists were busy starting all kinds of rumors, and it was difficult for the average
• person to know what to believe.
9. The visiting team was victorious, and its supporters attempted to tear down the goal posts, but they were defended successfully by our students.
10. In spite of the fact that his two middle fingers had to be

amputated after a boyhood accident, Barney can throw a curve ball that is exceedingly hard to hit.

11. They had their house painted last year. The materials or workmanship must have been poor. The place certainly needs painting again.
12. Without a word in reply and with scarcely a glance at his accuser, Irving picked up the telephone.
13. Our agents are in every large city in the world and you will find them conveniently located.
14. This picture of Clara is excellent. I like it better than the one she had taken two years ago.
15. There is still good ink in that bottle. Why don't you use it up before you open the new one?

Written Problem 42

Read the following brief essay. You will observe that although the essay is effective in some respects, it could be improved if its sentence structure were more varied, especially at certain points.

Rewrite the essay, retaining its general content but revising it so that the sentences will be more varied in form. You will find that what you have learned from the foregoing problems dealing with clarity, unity, and emphasis will be of service to you in your efforts to vary the sentence structure of this essay.

WASHING WINDOWS

I don't like to wash windows!

There are lots of other jobs around the house I would rather do. There must be! Window-washing, however, is one of my chores. It has been for three years.

About that long ago my father decided that I was old enough "to do my share of the work around here." That is the way he put it. He said I received more than my share of everything else. I tried to argue that point. I thought that perhaps if I could get him warmed up about all he and Mother do for me, he would forget his original idea. He warmed up, all right. But he became surer than ever that I ought to have some regular tasks to do.

in other sentences, however, subordinate ideas are treated as prominently as those of greater importance. Occasionally, also, two sentences are employed to express ideas so closely related that they could be effectively combined in a single sentence.

A. Pick out the sentences in which you think emphasis is correctly given to the chief idea or ideas. Be ready to justify your decisions.

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amputated after a boyhood accident, Barney can throw a curve ball that is exceedingly hard to hit.

11. They had their house painted last year. The materials or workmanship must have been poor. The place certainly needs painting again.
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Written Problem 42

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Rewrite the essay, retaining its general content but revising it so that the sentences will be more varied in form. You will find that what you have learned from the foregoing problems dealing with clarity, unity, and emphasis will be of service to you in your efforts to vary the sentence structure of this essay.

WASHING WINDOWS

I don't like to wash windows!

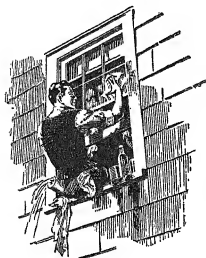
There are lots of other jobs around the house I would rather do. There must be! Window-washing, however, is one of my chores. It has been for three years.

About that long ago my father decided that I was old enough "to do my share of the work around here." That is the way he put it. He said I received more than my share of everything else. I tried to argue that point. I thought that perhaps if I could get him warmed up about all he and Mother do for me, he would forget his original idea. He warmed up, all right. But he became surer than ever that I ought to have some regular tasks to do.

I was given a number of jobs. One of these is washing the windows. I had always known that our house is bright and airy. I suppose I had also realized in a vague way that light and air enter the house by means of windows. But never until my first window-washing Saturday did I realize just how many windows it takes for light and air!

Before I started work the first time, I counted them. There were thirty-four, including the five in the basement. (I was told these were to be washed also.) I protested that thirty-four windows are too many for any house. My protests were received coldly. No one would argue with me. Long before this, Mother had collected cloths for me and fixed the water. She put ammonia in it, I think. Anyhow, the steam that arose from it made my eyes smart. However, I set to work. Mother bossed the job. I had to do the first window over three times before she was satisfied. I told her it was cleaner than any other window on our street after the first washing. She didn't even examine the neighbors' windows to see whether I was right. Therefore, I decided I might as well do a good job the first time. It would be less work in the long run.

It wasn't long before I discovered something else. Thirty-four windows are a lot when you *count* them, but they are a lot more when you *wash* them. I am an authority on that subject.



I think I am also an authority on the general subject of window-washing. I've tried all the different kinds of cloths, cleaning fluids, and mechanical contraptions made. I haven't yet found one that washes windows for you. Besides, many of these "household aids" increase the work rather than lighten it. I remember one "Lightning Window Cleaner." It was a powder that you moistened. It cleaned the win-

dows well enough, but, unless I was very careful, it dropped all over the window sills and ledges. Mother discovered that

fact after I thought I was all finished one day. All I had to do was wash all the outside ledges and inside sills. That took me an hour and a half extra. That was enough of the powder for me. I knew I would never be dainty enough not to slop the stuff all over. So I took the can down the block and lost it. It was still three-quarters full.

It should begin to be clear why I don't like to wash windows. It probably isn't clear, however, why I chose this subject for an essay. I'll tell you the reason. Mother told me at dinner tonight that the windows need washing again. Father turned and looked out of one of them. "They certainly do," he said. He hadn't noticed it before, I know. And you can be sure *I* hadn't! I groaned and tried to look abused. "Next Saturday, I have . . .," I started. "To wash the windows!" father finished for me. . . . And here it is only Tuesday night! My week is spoiled!

Written Problem 43

Write a letter, story, essay, or poem. Make whatever you write as interesting and effective as you can in all respects. However, give especial attention to sentence structure, making sure that your sentences are complete, clear, and unified; that they are varied in length and form; and that emphasis is placed where it belongs.

After you have finished your first draft of this piece of writing, arrange to exchange papers with a classmate. Strive to assist the fellow pupil whose paper you have in improving his sentence structure. He will do the same for you. Perhaps each of you will also have other helpful suggestions to make—suggestions as to the content or organization of the paper, or the writer's choice of words.

Following the conferences about the papers, make the revisions in your own composition that seem desirable, copy it, and submit it to your teacher.

Written Problem 44

Most of the foregoing problems deal individually with sentence completeness, clarity, unity, and emphasis. In each of these problems you knew exactly what to look for and

what to do. However, the present problem combines all of these phases of sentence structure and will therefore serve as a general test of your skill in detecting and correcting various kinds of sentence errors. Hence it would be well for you thoroughly to review all of the chapter up to this point.

In each of the groups of words which follow these instructions, there is at least one error in sentence structure. Several of the groups of words are not sentences. Of those which are sentences, some do not express their meaning clearly; others lack unity; in others, emphasis is either lacking or misplaced.

A. Read the groups of words carefully. Decide which are sentence fragments and make sentences of them.

B. Reconstruct the groups of words which are sentences, overcoming any weaknesses you find in clarity, unity, or emphasis. Be ready to tell the class what defects you have found and to defend your way of remedying these defects.

1. If Vernon goes to see him he will surely find out about the injustice done his father so many years ago.
 2. David carried two baskets of food. One consisting of canned goods and the other of fresh fruits and vegetables.
 3. I notice that Doris has a new sweater for skating which is blue and very warm.
 4. The janitor has both swept the basement and the attic.
 5. There has been a heavy frost and the leaves will soon be turning brown.
 6. I stopped at the school for Inez and waited quite a while for her, but she didn't come out, so I went over to the drugstore to listen to the football game, and just as it was over Inez came in as angry as she could be, but I certainly am glad Missouri won.
 7. The glass in this make of car will endure greater shocks without splintering than any other automobile.
 8. He told us that he guessed he would be able to go.
 9. The boys claim that if they take their little brothers with them they will not have a good time.
 10. Lola takes a better picture than any girl in her class.
 11. They probably never would have suspicioned him if he had not run away.
- .

12. The runner who appeared to be a sure winner at the next-to-last turn.
13. They doubted whether the deal could be made on those terms. And said they would look into the matter again.
14. The sunrise was glorious this morning, but the car performed even more poorly than yesterday.
15. Entering the house, a man rose from the divan.
16. If you expect him to be on time, you are certainly optimistic, and after all this is only Thursday.
17. Give this book to the old gentleman with the large print.
18. The men apologized to each other and shook hands. They regretted the dispute.
19. They did not know where their companions were when they shot the deer.
20. This book is better than any I ever read.
21. The stranger promised the little boy he would buy him candy and toys. All he wanted.
22. All vegetables may be healthy, but I know that I do not care for some of them.
23. His eyes are alert and piercing, and they are shaded by heavy brows.
24. On some of the Christmas cards I sent this year I signed my name in green ink, while on others I used brown or red, depending on the color of the design, and I've concluded that cards with the sender's name engraved or printed on them are rather formal.
25. The infant jerked its thumb out of its mouth, and, from the crying it did, it seemed to hurt it.
26. The supply station will be moved some distance forward. If the troops succeed in the advance planned for early tomorrow morning.
27. The door slammed shut, and a picture fell from its hanger when the wall shook.
28. When only a little child her mother died and she never saw her.
29. If these people decide to immigrate from their homeland against the king's orders, their lives will be in danger and their property will be confiscated.

30. Year after year he waited, praying for her return or at least some tidings from her. All in vain.

Oral Problem 19

Choose a topic concerning sentences—one in which you are interested and about which you can talk with benefit both to yourself and to your class. Prepare a three- or four-minute talk and deliver it to the class. As you prepare your talk, you may find it helpful to review various of the suggestions made in Chapter IV.

Written Problem 45

It is hoped that you have profited from the discussions and problems relating to sentences. However, there is only one way to tell. That is to see how well you can put into practice, in your own compositions, what you have been learning.

Therefore, it would be well to devote the next week or two to writing, using both your in-class and out-of-class time. You may write letters, stories, short plays, poems, book reviews, editorials, or news articles. Choose your own subjects or look for suggestions among the lists in the earlier chapters of this book.

IN WHICH WE INCREASE OUR SKILL IN CONSTRUCTING PARAGRAPHS

[illegible]

Our experience and the guidance we have received from our teachers must have given us insight into such vital matters as the following: A composer (in this case a speaker or writer) must first of all know his subject from beginning to end in order to treat it with effectiveness. In other words, he must have a sure grasp upon his subject as a whole. With the whole clearly in mind, he can plan each part so that it will do its full share in helping to achieve the goal he has set for himself and his composition. This means that the words used must be the best he can find for the expression of his meaning. It means, next, that the sentences constructed by using these words

must present their ideas clearly, convincingly, and in as pleasing a manner as possible. Finally, the paragraphs, which contain still larger units of the composer's thought, must move steadily from one to the other, each making its own contribution to the development of the whole composition.

What has just been said may be put in another way: Each of the elements of a composition—the words, the sentences, the paragraphs—is used, not for its own sake, but in order to help convey the whole thought. Moreover, only if each of these elements does its part skillfully will that whole be really effective.

In our arithmetic we have learned that the whole is made up of the sum of its parts. This statement applies to composition also, but it does not say quite enough. In composition we must have more than a sum of the parts. *Organization of the parts* is just as necessary as that all the parts should be present—perhaps more so. Notice the following words, for example:

in flight away forever but flies on
passes time an eagle like had to be
never again

As it stands, this series of words means nothing at all. Let's see what happens when the same words are arranged in the order in which they were originally written by a junior high school boy.

Time passes away
Like an eagle in flight,
Never again to be had,
But flies on, forever!

Thus, during our activities in speaking and writing, we have found it necessary not only to possess materials but also to organize them. Unless our materials were arranged

according to some plan and for some purpose, our readers could not understand them. If our thoughts were orderly, so was our composition. On the other hand, if our materials were jumbled and confused, the impression they gave was probably even more jumbled and confused. We soon discovered that if we did not take the pains to arrange what we had to say so that it was readily understandable and as attractive as we could make it, we could not expect our fellow pupils to take the trouble to pay attention to us.

Now, then, if our experience in writing and speaking has taught us these things, we have learned the most important lessons of all about composition. Moreover, if we have learned these lessons as a result of our own efforts in speech and writing, we have learned them much better and more usefully than we would have if we merely had memorized rules concerning composition. It is for this reason that *Experiences in Thought and Expression* has provided many opportunities for actually *doing*—instead of merely requiring the memorizing of facts and rules. In short, we have gone about the business of improving our skills and widening our interests in expression just as we normally go about learning other things.

Perhaps a comparison will help to make this last statement clearer. When we learn to drive an automobile, what do we do? Do we first learn a series of directions by heart? Do we listen to long explanations of how the engine, clutch, and transmission work? We do neither of these things. The reason is clear. We have often ridden in automobiles. We have seen other people drive them. Therefore, we already have a little knowledge of automobiles and experience with them. When we decide to learn to drive, we merely move into the driver's seat, and, having somewhat familiarized ourselves with the "feel" of

the steering wheel and the various pedals and levers, we start the motor. Then we actually begin to drive, trying, of course, to heed the suggestions given us by the experienced driver who accompanies us. We do not become expert immediately, and advice and assistance are doubtless needed for some time. Nevertheless, we are learning, and, as we continue to drive, our competence increases. When new situations arise, we experiment cautiously and perhaps seek assistance.

See how closely the way in which we have learned to speak and write parallels the way in which we learn to drive. From babyhood we have heard other people talk. Very early we ourselves began to speak. Before long we learned to read, and then to write. In short, we took part quite naturally in activities that were occurring all about us. Then came a time when we found we needed to know more. We were ready to move into the composer's seat—into the driver's seat, as it were.

What we needed first, after we made this move, was not a book of rules or a series of lectures about composition. Rather, what we needed was an opportunity for more active and more purposeful experience. We also needed guidance, of course—helpful advice and frequent suggestions. But, as with the automobile driving, we needed *most to do* and *to find out while doing*.

This has been the process followed in our study, has it not? As the work has gone on, we have discovered that in order to make our attempts at speaking and writing increasingly successful, we needed to know more about certain phases of composition. This need being felt, a more intense study of these phases was welcome and meaningful. Before the need was felt, such instruction would have been as valueless to us as a rule book for driving

might be if we had never been in a car, never expected to own one, and never wished to operate one.

As we have continued actually and purposefully to write and speak, we have come to see with our own eyes how important certain phases of expression are. We have become vividly aware of the fact that the effectiveness of any piece of writing is in large part dependent upon carefully chosen words, thoughtfully constructed sentences, and intelligently developed paragraphs.

To words and sentences we have already applied ourselves earnestly and diligently. Now we come to paragraphs. Concerning them, too, we are aware of the need for fuller and more detailed knowledge so that our expression as a whole may become clearer, more effective, and more interesting.

WHAT PARAGRAPHS ARE AND WHAT THEY DO

Although the word *paragraph* has been in our vocabulary for some time and although we have been speaking and writing what we have called "paragraphs," are we sure that we know exactly what they are? That is, do we clearly understand both the nature and functions of paragraphs? Let us make sure. An effective way of reviewing and clarifying our knowledge of what paragraphs are and what they do is to solve several problems.

Group Problem 52

A. Inspect the following three ways of putting on paper the same brief composition.

I

WHOM AM I DESCRIBING?

They are not all alike.

They couldn't be.

But, from what I know of them, this description applies to most of them.

They are always asking foolish questions.

For example, if one of them should ask whether or not the moon is made of green cheese, I would answer, "No."

But would he be satisfied?

Not much!

He would want to be told *why* it was not made of green cheese, even though he could not understand the explanation.

This may be due to a desire for knowledge, but it is more likely just one more effort to tease.

Another of their characteristics is shown by the fact that they will borrow numerous things, which, if they do not lose them completely, they will succeed admirably in misplacing.

It is easy to see why a small article might be misplaced if one only looks into their bureau drawers.

These are full of junk, collected from no one knows where.

They have one other trait which I would like to mention.

They are always around when least wanted.

But, if they are really needed for anything, they are not to be found.

Although they are often pests, life would be rather dull without them.

I suppose, therefore, we must conclude that they are necessary evils.

If you haven't already guessed it, I am speaking of little brothers.

2

WHOM AM I DESCRIBING?

They are not all alike. They couldn't be. But, from what I know of them, this description applies to most of them. They are always asking foolish questions. For example, if one of them should ask whether or not the moon is made of green cheese, I would answer, "No." But would he be satisfied? Not much! He would want to be told *why* it was not made of green cheese, even though he could not understand the ex-

planation. This may be due to a desire for knowledge, but it is more likely just one more effort to tease. Another of their characteristics is shown by the fact that they will borrow things, which, if they do not lose them completely, they will succeed admirably in misplacing. It is easy to see why a small article might be misplaced if one only looks into their bureau drawers. These are full of junk, collected from no one knows where. They have one other trait which I would like to mention. They are always around when least wanted. But, if they are really needed for anything, they are not to be found. Although they are often pests, life would be rather dull without them. I suppose, therefore, we must conclude that they are necessary evils. If you haven't already guessed it, I am speaking of little brothers.

3

WHOM AM I DESCRIBING?

(As it was originally written by a junior high school boy)

They are not all alike. They couldn't be. But, from what I know of them, this description applies to most of them.

They are always asking foolish questions. For example, if one of them should ask whether or not the moon is made of green cheese, I would answer, "No." But would he be satisfied? Not much! He would want to be told why it was not made of green cheese, even though he could not understand the explanation. This may be due to a desire for knowledge, but it is more likely just one more effort to tease.

Another of their characteristics is shown by the fact that they will borrow numerous things, which, if they do not lose them completely, they will succeed admirably in misplacing. It is easy to see why a small article might be misplaced if one only looks into their bureau drawers. These are full of junk, collected from no one knows where.

They have one other trait which I would like to mention. They are always around when least wanted. But, if they are really needed for anything, they are not to be found.

Although they are often pests, life would be rather dull

without them. I suppose, therefore, we must consider that they are necessary evils.

If you haven't already guessed it, I am speaking of little brothers.

B. Think over the following questions relative to the three ways of putting the foregoing sketch on paper. Be ready to give your answers to the class.

1. Which of the three ways was easiest to read? Why?
2. Which way best shows the relations among the several ideas the sketch contains? How does this way show these relations?
3. In the third way of writing the sketch why are the words *They*, *They*, *Another*, *They*, *Although*, and *If*, at the beginning of certain lines, indented? In what way (if at all) does this indention help the reader?
4. In the third form what does the author do in the group of sentences beginning, "They are always asking. . . ." What would be gained or lost if this group of sentences were joined to the one which precedes it? Answer the same questions in connection with the groups of sentences beginning with "Another of . . ." and "They have one other. . . ."
5. As you observe, the third way of writing the sketch ends with a single sentence. Would you advise adding this sentence to the group which precedes it? Defend your answer.

Group Problem 53

From your earlier English studies you know that the third form of "Whom Am I Describing?" is made up of paragraphs. With this fact in mind, prepare careful answers to each of the following questions. Feel free, of course, to consult paragraphs in books, magazines, or newspapers in answering any of these questions.

1. Of how many sentences does a paragraph consist? What determines the number?
2. What is the purpose of each sentence in a paragraph?
3. What determines the order of sentences in a paragraph?

4. What determines the order of paragraphs in a composition?
5. How many subjects are treated in a single paragraph?

Written Problem 46

After the class has thoroughly discussed the questions contained in the preceding group problem, each student will write briefly on one of the following three subjects:

What a Paragraph Is	Why We Employ Paragraphs
What a Paragraph Does	in Our Compositions

Perhaps your paper will require only one paragraph. Perhaps it will contain more than one. Whichever is the case, be sure that you illustrate in your own writing what you say about the paragraph as a unit in composition.

After your teacher has read your papers, several of them should be read to the class. These should be the ones which best discuss their subjects and which are paragraphed most satisfactorily. Following the reading of each paper, the group should indicate what changes would improve the paper either in content or form.

The problems we have been solving should have helped us to discover some of the most important qualities and purposes of paragraphs. Let us summarize what we have learned. (1) A paragraph generally consists of a group of sentences, although sometimes in conversation and occasionally in other types of composition a single sentence forms a paragraph. (2) The purpose of a paragraph is to develop an idea or topic in a clear, orderly, effective manner. (3) The paragraph, as a unit in a longer piece of writing or a speech, must accomplish two things simultaneously: It must state and develop its own topic, and it must do its share in forwarding the theme—the idea—of the whole composition. (4) A paragraph usually develops a single phase of the whole composition. However, the brief treatment of two or more closely related elements may be combined in one paragraph.

TESTING AND ENLARGING OUR KNOWLEDGE
OF PARAGRAPHS

If we were to put into a single sentence what we have so far discovered about paragraphs, we should have a statement something like the following: *A paragraph is a group of sentences (or occasionally a single sentence) that develops one part or closely related parts of a whole composition.*

Just as an occasional paragraph consists of a single sentence, so, now and then, may a whole composition be complete in a single paragraph. However, most of our thoughts and experiences require a fuller treatment than one paragraph can give them. Therefore, in our present work with paragraphs we shall put our principal emphasis upon groups or series of paragraphs rather than single ones. By so doing we shall learn more about paragraphs, as well as about the relation of one to another—and to relate paragraphs properly in a whole piece of writing or in a speech is just as necessary as to develop each paragraph.

Oral Problem 20

From a book, magazine, or newspaper, or from your own writing, choose from three to five consecutive paragraphs which develop one of the incidents in a narrative or one of the ideas contained in an essay. News items, editorials, book reviews, or short sections from stories or essays will be most usable in this problem.

Having chosen your paragraphs, inspect them critically to see whether they meet the four requirements for good paragraphs listed on page 291. Be ready to present the results of your investigation to the class. If the paragraphs do meet the four requirements, show the class how they do so. If they fail to fulfill the requirements, show in what ways they fail and suggest the changes or revisions that you think are needed.

Group Problem 54

A. Read carefully the following essay written by a high-school boy. (The title of the essay is purposely omitted. Later you will be asked to suggest a title.)

I first became interested in archaeology when, several years ago, someone (I forget who) gave me an arrowhead. It was a small one, but nevertheless it aroused my interest and started my collection. Since then I have seized every opportunity to get more arrowheads and to learn more about them.

My first real chance came when my father bought a farm on the Missouri River. In the fields I found several arrowheads and spearheads. For several years these formed my whole collection.

Then one summer I went to a Western ranch camp. One of my dreams had always been to go to Mesa Verde National Park. Along with some of the other campers, I took the trip there. The whole trip was wonderful. During the day we visited various ruins, and at night after supper the guests of the Park gathered around a huge campfire to listen to talks by the Park superintendent and the rangers of the district. These talks concerned Mesa Verde history, the former inhabitants of the district, their culture, and their mysterious disappearance. From the talks, I first found out that ruins were excavated, not primarily to form collections, but to learn from these collections the history of the Indians, how they lived, and what their religion and pleasures were.



In addition to this exciting trip, the campers took others to smaller ruins nearer the ranch. We dug in these ruins until our backs ached, usually with little other result. Sometimes, however, relics were found. During the two summers I was there, we found eight skeletons. Near four of them, mortuary bowls were found. Also we came across several corn grinders, axes, and arrowheads. I brought home some of

these, to the enrichment of my collection—and the ruination of my trunk.

The second summer I had a chance to see an eminent archaeologist at work. A large ruin was being excavated by Dr. Kidder, one of the best authorities on Southwestern archaeology. Here I spent almost all my time, watching the excavation and looking for arrowheads. One of the most interesting things I saw was the excavation of a burial place. As soon as a bone is found, the men stop digging with pick and shovel and start working with small trowels. After some of the dirt has been taken away with these, whisk brooms are used to finish the work of uncovering the skeleton. Every bit of earth is sifted in the hope of finding turquoise beads and other jewelry. The skeleton is then measured and classified.

It was while sitting in that crumbling Indian town watching the men uncover the burial place that I realized how very full and interesting the life of an archaeologist is. I found myself thinking, not of the excavation, but of the time when this mound and others like it formed parts of what was once a flourishing Indian village.

B. Prepare to discuss the preceding essay on the basis of the following suggestions:

1. In as few words as possible, state the general idea (the theme) of this essay.
2. Summarize the content of each paragraph in a single sentence.
3. Compare the summarizing sentences prepared by the various members of the class. Choose the best of these sentences and make a list of them in the order of the paragraphs.
4. With the theme of the whole essay in mind, tell exactly what each paragraph contributes to this theme.
5. The second paragraph of the essay consists of only three sentences. Reread the essay, omitting this second paragraph. What is lost by the omission?
6. Answer the same question with respect to the last paragraph.

7. The essay is printed here with almost no changes from the original version. Improvements in word choice and sentence structure are possible. Suggest at least four changes in words and two in sentences that you think would make the essay better. Tell the class your reasons for these suggestions.
8. Propose a title for the essay. Why do you think your chosen title is an appropriate one?

Group Problem 55

A. What follows is the beginning of a rather long narrative essay written by a high-school girl. Read it.

AIREDALES

I am one of the swelling ranks of bargain seekers. Some people haunt bargain counters out of the sheer love of getting something for little money, whether they want it or not, and others because they have little money to spend and therefore must buy bargains or nothing at all. I belong to the latter class.

Last spring I decided that I wanted a dog. I didn't want just a cur, but rather a dog that would have a fourth-cousin resemblance to a recognized breed. I didn't have the money to go to a kennel, so, as all bargain hunters do, I kept my ears open. Someone told me about the dog pound and that you sometimes could get a good dog there very cheaply. I resolved to try.

One day I gaily set forth with visions of bringing home a beautiful Boston bull. What I finally became the owner of was a dirty, awkward, sullen Airedale. At least he does have the fourth-cousin resemblance to an Airedale, and that, I suppose, is all I should have expected.

Under a misapprehension, I named him Rob Roy. Later I learned that an Airedale is English and Irish, not Scotch. Don't think because I named him Rob Roy that I am becoming especially patriotic, because I didn't find out about the White House Rob Roy until afterwards.¹

¹ President Coolidge's dog was called Rob Roy.

In some way I learned that an Airedale is not a full-blooded dog, but a crossbreed. I pricked up my ears (a trick I learned from the dog) and hunted for books about Airedales. I certainly added much to my very small store of knowledge about dogs, and particularly about Airedales.

It has been said that necessity is the mother of invention. The Airedale is an illustration of the statement. It seems that some town in Ireland got its water supply from a stream frequented by otters which, by their numbers and well-being, gave proof of the water's healthfulness. The otters became adventuresome and went up the pipes that carried the water to the town. Of course it would not be pleasant to know that otters were lodging in your water pipes. The people of this Irish town didn't like it either, but the town fathers were unable to solve the problem. One citizen suggested that they set dogs on the otters. This scheme was tried but didn't work because the otter dog was too large to get into pipes, and no other dog seemed particularly interested in going after otters. Since there seemed to be no dog for the job, one had to be bred. It was, and it turned out to be the Airedale.

The breeders crossed the English otter dog, because it hunts otters, and the Irish terrier because of its small size. The result was a medium-sized dog that, with some training, finally rid the town of otters.

(The essay continues with a discussion of Airedales in general and the author's Rob Roy in particular.)

B. Having read the preceding essay, prepare to discuss it on the basis of the following suggestions:

1. Judging from what you have read of the essay, can you suggest a better title for it? Defend your suggestion.
2. What is the purpose of the first paragraph? Since the essay is about Airedales, why does the author start by discussing bargain hunting? Would some other start have been better? If so, suggest another type of beginning. Give the reasons for your answer.
3. Summarize the content of each paragraph in a single sentence.

4. Which paragraphs do you have the most difficulty in summarizing? How do you account for that fact?
5. With the theme of the whole essay in mind, decide which paragraph seems to contain the least important material. Could this paragraph be omitted without serious loss to the essay? Give the reasons for your answer.
6. Perhaps you feel that certain of the paragraphs could be joined together to make one. Which are they? Why would you join them? If the paragraphing satisfies you as it now stands, defend it.
7. What evidence have you that the author of this essay planned carefully before she started to write?

Group Problem 56

You have discovered that the beginning of a paragraph is always indented. The writer tells the reader by means of this indentation that a new paragraph is starting. Why does he give his reader this information?

A. The following essay, when originally written by a high-school boy, contained six paragraphs. The essay is reprinted here without paragraph indentation. Read it carefully.

B. Copy on a piece of paper each of the sentences which you think should begin a new paragraph. Be ready to defend your division of the composition into paragraphs.

FIRST IMPRESSIONS—SHOULD THEY BE LASTING?

During the fifteen years of my life, I have often found myself committing an error of which I am certain many other people are guilty. The very unfortunate error to which I refer is one against which we are so often warned at school; namely, that of jumping to conclusions or allowing our minds to be fixed by first impressions. In the following paragraphs I shall attempt to give my reader some idea of the rashness of permitting first impressions to be such inflexible ones that they tend to keep a person from making further observations and investigations of the subject at hand. Sometimes, when reading a book, we condemn it upon finding the first four or five pages uninteresting. With further reading we would often

discover that the book was really a most worth-while literary achievement. The beginning of a story does not always indicate the quality of the whole story. We should defer our opinion until sufficient further reading proves our first impressions either right or wrong. Some of us tend to judge individuals upon first meeting them. This, it is evident, is a serious mistake. People do not always appear the same, and it is fair neither to the party involved nor to ourselves to pass judgment on a person without having more than a brief contact with him. Few of us are at our best when we should be. Often we make our poorest impression at a first meeting. The low estimate that may be formed at first may often be considerably raised upon further acquaintanceship. Our best friends may be those who at first impressed us little. Thus the possibility of deep friendships may be sacrificed if snap judgments are allowed to govern our conduct. Another illustration of the failure of first impressions may be noted in connection with our own city. On arriving in ——— by train, a person gets his first glimpse of the city as he leaves the Union Station. He is immediately confronted by pawnshops, pool-rooms, vacant storerooms, lots, and other such aesthetic scenery. I am sure that our city is far finer than the notion of it one gets at first sight. So again we should reserve our judgment until we have investigated further. Moreover, we should strive to keep the first impression from becoming lasting and indelible. In our school life we also see that jumping to conclusions is an unwise procedure. We surely know, for example, that we shall not profit from hurriedly passing the rules concerning the conduct of the study hall; for opinions hastily arrived at on any subject often change upon our delving deeper into it. Earnest thought and honest discussion of the study-hall problem will save us mistakes, which, if they are made, may be exceedingly difficult to correct. Thus, I trust, we come to the conclusion that first impressions may often prejudice us, not only against those with whom we come into daily contact but also against books, works of art, places, and ideas. Knowing this fact, we should withhold our judgment until each subject or object has had an opportunity to show its real worth. Only then can we form an unbiased opinion.

Oral Problem 21

Prepare a talk that will require from two to four minutes to deliver. You may use any subject you wish for your talk. However, the topics listed in Chapters III, IV, and V may offer suggestions.

Plan your talk carefully, reviewing, if you need to, the discussion of planning found on pages 78 to 82. Decide just how many paragraphs your talk will consist of and what will be the content of each of them.

When your turn to speak comes, tell the class the title of your talk and how many paragraphs you think it contains.

As you speak, the class, listening attentively, will decide (1) whether your title is a good one; (2) whether your talk consists of the number of paragraphs you think it does; (3) what the idea of each paragraph is; (4) whether each paragraph contributes its full share to the development of your subject.

Group Problem 57

Bring to class a paper you have written in the past or one you have just completed. The paper may be one written in connection with any of your school subjects. Arrange to exchange your paper for that of a classmate.

Carefully inspect the paragraphing of the classmate's paper. On a separate sheet make note both of any good points you discover in respect to the paragraphing and of any weaknesses, either within the paragraphs or in regard to the order of paragraphs and the relationships between them. Your fellow pupil will, of course, do the same with your paper.

Following your work with each other's papers, you and the classmate with whose paper you have been working will confer relative to both compositions. Together you will endeavor to improve both papers in any way possible; but, at the moment, your chief interest will be centered upon paragraphing.

Written Problem 47

This problem is in the nature of a puzzle. See whether you are good enough paragraph detectives to solve it. The puzzle could be called "Scrambled Sentences and Paragraphs."

Four groups of sentences follow. Each of these groups of sentences was once a paragraph forming a part of a brief essay. As the groups are written here, however, each is merely a jumble of sentences.

A. Rearrange the sentences in each group so that you will have a paragraph rather than a jumble. Then copy the paragraph. Be ready to defend your rearrangement of the sentences.

B. Arrange the paragraphs in such an order that you have an essay instead of an unsorted series of paragraphs. Copy the whole essay. Give your reasons for putting the paragraphs in the order you do.

C. Propose a title for the essay which fits both its content and the writer's point of view.

(After you have arranged the essay in the form in which you believe it belongs, and after you have made any changes in your version that class discussion indicates to be necessary, recopy your version, if necessary, and save it. You will have need for it in a later problem.)

I have what my parents call "two very different sides to my nature." It is then that I will read for a whole day, or maybe several days in succession. When one of these sides is uppermost, I wish to be very active physically. I suppose everyone possesses these opposites to some extent, just as I do. These, then, are my two sides: very active; and very quiet. When my other so-called "side" is in control, I am quite content "to take things easy." It is then that I revel in strenuous competition, in energetic combat. I enjoy driving slowly, visiting museums, walking alone in the woods, or just sitting and thinking (with probably more of the former!) The more action in them the better. I want to go places; I want to do things.

Whether it is clear or not, you have *my* explanation. Since I am the kind of person I am, it is clear, is it not, why tennis and fishing are my favorite outdoor sports?

As you change from a set of singles to one of doubles, you have to adapt yourself to a different situation. Moreover, in tennis there is companionship, even though it is somewhat

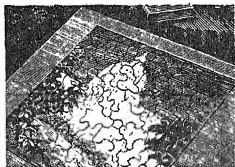
combative, and in my active frame of mind I like to be with people. In it there is a face-to-face struggle. That in itself is interesting and keeps you alert. Tennis is vigorous; it keeps one moving constantly. Of all outdoor games, tennis is the most satisfying to me when my "active mood" has possession. I enjoy football, baseball, tennis, boating, swimming, hiking, camping, skating, fishing, and even such games as croquet and horseshoes. However, of all these activities, I think I enjoy tennis and fishing the most. Indeed, the more I think of it, the more certain I am that I should have said that *all* instead of *almost all* outdoor sports interest me. I'll tell you why. Almost all outdoor sports interest me.

Even if someone is with you, you don't talk much; I don't, anyway. After that you go back to dreaming; or to watching the gulls skim over the water; or, drowsily, to following the clouds that come and go and take on all kinds of strange shapes; or to wondering what you are going to have for supper, and not caring much—yet. On the other hand, fishing—at least all the fishing I have ever done—is a rather slow and solitary business. You sometimes even go to sleep. Yes, in my quiet moods there is nothing in the world like fishing. You think of all sorts of things in a lazy way. Of course, when you catch something you get excited, but probably for only a moment. You sit in a boat or on a pier—and wait.

Doubtless some of you were more successful than others in solving the preceding written problem. However, whether completely successful or not, your efforts with the problem must have shown you emphatically the need for orderliness both in thinking and in expressing the results of thought. Shortly we shall consider further the relation between clear thinking and effective paragraphs.

As essays go, the one whose scrambled sentences and paragraphs you have tried to straighten out is very brief and concerns an exceedingly simple subject—one about which most of us have ideas. Despite these two facts—the brevity of the essay and the simplicity of its theme—as the essay appears in the problem, it is an almost meaningless

hodgepodge. Although each sentence is well constructed, the groups of sentences do not contribute connectedly to our understanding of the thought that is being presented. The sentences resemble small pieces, and the groups of sentences larger sections, of a jigsaw puzzle. Both the sentences and the groups of sentences, like pieces in a puzzle, have real meaning only when they are properly assorted and put together.



CLEAR THINKING AS A FOUNDATION FOR EFFECTIVE PARAGRAPHS

In normal speech or writing we shall probably never come across anything so disorderly and disconnected as the groups of sentences in Written Problem 47. Nevertheless, all of us have heard talks and perhaps read compositions which exhibited such confusion that, as we doubtless have said, we could make neither "head nor tail" of them.

To be meaningful and effective, a composition, whether oral or written, must do two things: (1) It must *start somewhere and go somewhere*. In other words, it must progress in an orderly fashion, so that the statements "hang together." (2) It must *keep to the point*. If it makes detours along the way, these detours must be for a sufficient reason. A detour, moreover, must lead back to the main trail as soon as possible.

If we think straight and connectedly, our speech and writing are sure to start somewhere and go somewhere and to keep to the point on the way. A composition which does these things possesses two qualities absolutely essential to meaningful expression. These qualities are *coherence* and *unity*. We touched upon these two attributes of effective expression in Chapter VIII, in connection with sentences. Let us now consider them further.

Coherence is that quality of composition which results from connectedness of related parts. Coherence is achieved if a talk or a paper progresses steadily and relatedly from part to part according to some definite plan. A coherent composition neither rambles, travels around in circles, nor makes false starts and stops. Rather, it moves, develops, and gathers momentum as it progresses.

In order that a whole essay, story, play, poem, or talk may possess coherence, each of its parts must also have that attribute. This means that each part must contribute its full share to the next larger element. Words must be chosen skillfully. They must be combined into sentences in such a way that meanings are clear and the relation of one thought to another is readily understandable. In their turn, sentences must join hands, as it were, to form paragraphs which develop thoughts more completely. Then these developed thoughts—paragraphs—must take their places in the parade of ideas toward the goal of the composition as a whole.

Thus, then, coherence of the whole results if each paragraph both contributes its share and leads toward the next paragraph. In a similar manner, within the paragraph each sentence must do its own part and open the way for the next sentence. To put it in another way, sentence number one of a paragraph states its thought and in so

doing leads to sentence two. Sentence two takes its cue from sentence one and leads to sentence three. Step by step the paragraph develops its thought, just as, step by step, the whole composition develops its larger theme.

Unity is coherence's next of kin. Indeed, the two are language twins. Unity is apt to be useless if coherence is not present. On the other hand, coherence is lost without the aid of unity. As was suggested earlier, unity is that quality of composition which results if the thinker or composer "tends to his knitting" or keeps to his point. The whole composition is unified under these circumstances and so is each part of it.

With respect to paragraphing, unity requires that a paragraph do two things: (1) It must include within its boundaries all that is needed for the development of its topic—or its closely related topics if it treats more than one. (2) It must refuse admittance to ideas that either are not needed or are beside the point.

Perhaps the best test of whether a whole composition is unified and coherent is this: See whether its central theme—its principal idea—can be stated briefly. If the content of a composition can be summarized in a few sentences, the composition is probably unified and coherent. If such a summary cannot be made, the composition lacks unity and coherence to a greater or lesser degree. (A brief summary of a composition, by the way, is often called a *précis* or an *abstract*.)

The same test may be applied to individual paragraphs. If the thought of a paragraph can be "boiled down" to a single sentence, the paragraph is unified and coherent. (It is obvious, of course, that a paragraph containing only a single sentence, or perhaps two short sentences, is very likely its own best summary.)

A paragraph may contain within itself a sentence which specifically states the topic the paragraph develops. Such a sentence is called a *topic sentence*, and its name indicates its purpose—to point out the theme of the paragraph. A topic sentence is used more often at the beginning or near the end of a paragraph than elsewhere. Whether it is placed early or late in the paragraph depends on whether we wish to develop our ideas *toward* it or *from* it.

From our earlier language work, some of us may have gained the mistaken notion that all paragraphs contain topic sentences. They do not, however. Indeed, the presence of a topic sentence in a paragraph is not at all necessary. What is necessary is that the paragraph contain, or rather, *develop* a topic. This is the fact we should remember. Moreover, it is the task we must be sure our paragraphs perform in order that they may be unified and coherent.

Now, then, before we turn to a series of problems, let us see whether the last two or three pages possess coherence and unity. Can the content of these pages be summarized briefly? Such a summary might read as follows: To be meaningful and effective, a composition must start somewhere and go somewhere (be coherent) and must keep to the point (be unified). If we think straight and connectedly, our expression will tend to possess coherence and unity. We must bear this fact in mind, however: In order that a whole composition may possess coherence and unity, each of the contributing parts must possess these qualities. Therefore each sentence and paragraph must (1) develop its own thought; and (2) lead to the next.

Group Problem 58

A. The following essay on Joseph Conrad was written by a high-school pupil. Read the essay.

JOSEPH CONRAD

Joseph Conrad died just a short while after the publication of his last, and possibly his greatest novel, *The Rover*. Perhaps more general interest was shown in this last of his novels than in any previous one. Yet, although he cannot give the world more of his writing, we are glad for the books he has written. These will probably live through the ages, prized by each succeeding generation.

Much was accomplished by Conrad during his lifetime, much more, very likely, than most of his readers realize. He was born in Poland, where he lived until he was about twelve years old. At around this age he started his wanderings, mostly by sea, over the world. He came to England when he was thirty-one years of age. At that time he knew nothing of the English language. However, he learned quickly, and, as a result of his writings, he soon became a recognized master of English prose style. Not everyone can accomplish such a task. It is no minor one; nor is it accomplished frequently, so far as I can learn. For this reason Conrad deserves our great admiration.

Conrad's style and viewpoint are very definitely his own. His books are not composed purely of romance, nor are they absolute realism. They are a combination of these, and, as such, they give their readers great delight. Conrad was never satisfied merely to state many facts, thus writing utter realism. His determination, rather, was to use "romance realistically"; this determination was carried out. His romantic element is used most effectively in aiding him to create characters who he thinks ought to exist.

It is seen from Conrad's novels and briefer stories that he was influenced both by his early life in Poland and by his sea adventures. His stories are nearly all South Sea narratives. Each one of them is probably based upon either one of his own experiences or that of one of his sea comrades. Moreover, the knowledge of many countries all over the world gives Conrad a splendid background for all his stories.

The humor in Conrad's novels is also his own. It is not uproarious, for his subjects are such that this would be alto-

gether out of place. For example, in *The Rover* there is nothing which would provide an opening for the "loud laughter" kind of humor. Yet there is humor present—humor often of a far-seeing kind. This quality gives Conrad's novels and short narratives a very individual and delightful flavor.

Conrad's conception of art seems to be a beautiful one. According to his theory, a novel should be an experience. A person's soul should dilate when he reads a novel, just as it should when he listens to music or views great paintings. While *The Rover* perhaps cannot quite be called "an experience" for all its readers, it is just that for many of them, and it certainly was for its author. For all of us, indeed, there is something greatly stimulating in this book. This something makes us regret the brevity of *The Rover*. It also makes us regret even more deeply that its author will never produce another novel.

There is a pictorial effect in Conrad's descriptions. His descriptions of people, of nature in general, and of the sea, which he so dearly loved, are excellent. He is so at one with his people and places, so much a part of them and they of him, that he can impart his feelings and pictures to his readers.

Having read Conrad, one realizes how much he contributed to the literature of his own time. Therefore, one agrees with Hugh Walpole's estimate of Conrad and his work: "At the last, when one looks back over twenty years from *Almayer's Folly* of 1895 to the *Victory* of 1915, one realizes that it was for the English novel no mean or insignificant fortune that brought the author of these books to our shores to give a fresh impetus to the progress of our literature, and to enrich our lives with a new world of character and high adventure."

B. Having read the essay, inspect it in the light of the discussion which preceded this problem. Your inspection may well consist of the following activities:

1. Test the whole essay for unity and coherence.
2. Summarize the central theme of the essay, using not more than six sentences.
3. Test each paragraph for coherence and unity.

4. Summarize each paragraph in a single sentence.
5. Suggest all the changes you can which will improve the coherence and unity both of the whole essay and of the individual paragraphs.
6. Point out the paragraphs which contain topic sentences.

Group Problem 59

You were asked to save the essay you rearranged in Written Problem 47. In preparation for class discussion, test the whole essay in its rearranged form for unity and coherence, and make the same test of each paragraph. Be ready, in class, to summarize the central theme of the essay in not more than two sentences and to summarize each paragraph in a single sentence.

Group Problem 60

Can you keep a secret? Your author thinks you can, or he would not include the present problem.

A. Read the essay which follows. It is, you will soon discover, the essay whose "scrambled sentences and paragraphs" you attempted to "unscramble" in Written Problem 47. Now the sentences and paragraphs are arranged as their author arranged them in writing the essay.

CONCERNING TENNIS, FISHING—AND ME

Almost all outdoor sports interest me. I enjoy football, baseball, tennis, boating, swimming, hiking, camping, skating, fishing, and even such games as croquet and horseshoes. Indeed, the more I think of it, the more certain I am that I should have said that *all* instead of *almost all* outdoor sports interest me. However, of all these activities, I think I enjoy tennis and fishing most. I'll tell you why.

I have what my parents call "two very different sides to my nature." When one of these sides is uppermost, I wish to be very active physically. I want to go places; I want to do things. The more action in them the better. It is then that I revel in strenuous competition, in energetic combat. When my other so-called "side" is in control, I am quite content "to

take things easy." It is then that I will read for a whole day, or maybe several days in succession. I enjoy driving slowly, visiting museums, walking alone in the woods, or just sitting and thinking (with probably more of the former!) These, then, are my two sides: very active; and very quiet. I suppose everyone possesses these opposites to some extent, just as I do.

Of all outdoor games, tennis is the most satisfying to me when my "active mood" has possession. Tennis is vigorous; it keeps one moving constantly. In it there is a face-to-face struggle. As you change from a set of singles to one of doubles, you have to adapt yourself to a different situation. That in itself is interesting and keeps you alert. Moreover, in tennis there is companionship, even though it is somewhat combative, and in my active frame of mind I like to be with people.



On the other hand, fishing—at least all the fishing I have ever done—is a rather slow and solitary business. You sit in a boat or on a pier—and wait. Even if someone is with you, you don't talk much; I don't, anyway. You think of all sorts of things in a lazy way. You sometimes even go to sleep.



Of course, when you catch something you get excited, but probably for only a moment. After that you go back to dreaming; or to watching the gulls skim over the water; or, drowsily, to following the clouds that come and go and take on all kinds of strange shapes; or to wondering what you are going to have for supper, and

not caring much—yet. Yes, in my quiet moods there is nothing in the world like fishing.

Since I am the kind of person I am, it is clear, is it not, why

tennis and fishing are my favorite outdoor sports? Whether it is clear or not, you have *my* explanation.

B. You will now find it interesting and profitable to do a number of things with the essay you have just read.

1. Compare the title you gave the essay with the one given it by its author. Which is the better? Exactly why?
2. Compare your arrangement of the paragraphs with the author's. Defend one or the other.
3. Compare the order of the sentences in each paragraph of your arrangement with that in the paragraphs printed here. If your sentence order differs from this, decide which results in a more coherent development of the paragraphs. Give the reasons for your decision.
4. Prepare a summarizing sentence for each paragraph of the essay.
5. Which of the paragraphs include topics sentences? Point out these topic sentences.

Oral Problem 22

From a book, magazine, or newspaper choose a paragraph, containing not fewer than six sentences, which you think illustrates especially well the qualities of unity and coherence. Copy the paragraph and bring it to class.

Read the paragraph to the class and prove that it is unified and coherent. By reference to the content of the paragraphs that precede and follow the one you have chosen, show whether or not your paragraph does its duty in helping the theme of the whole piece of writing to progress.

If your paragraph possesses a topic sentence, see whether the class can pick it out from hearing the paragraph read.

Written Problem 48

From among the papers you have been writing in connection with English or any of your other school subjects, choose a composition, containing at least three paragraphs, which you believe could be improved with respect to coherence and unity.

Perhaps the whole paper needs reorganizing. On the other

hand, possibly the revision of certain paragraphs or of sentences within the paragraphs will increase the effectiveness of the paper. Do whatever seems to need doing in order to improve your composition. Then make a copy both of the revised version and the original. Do not indicate on the papers which is the new and which is the old one.

Turn the two papers over to a classmate for inspection. He will give you his papers.

Each of you will examine the other's two papers, comparing and contrasting them. Having done so, each of you will write a short discussion or criticism of the two papers, indicating which is better, why, and what still might be done to improve the writing, especially its organization.

Finally, it will be interesting for the two of you to go over the new versions together orally. Perhaps you will feel justified in questioning some of the adverse criticisms (if any) that your fellow pupil has offered. Just as likely, however, you will ask for assistance in putting certain of the suggestions into effect.

Your teacher, of course, will wish to see your revised "editions" after you have completed your improvements.

WAYS OF DEVELOPING PARAGRAPHS

While at our sentence studies, we discovered that the form of a sentence (simple, compound, complex) is governed to a large degree by the nature of the thought to be expressed. We observed also that a writer or speaker needs to vary the form of his sentences in order to prevent monotony.

These two facts apply to paragraph structure as well as to sentence form. Let us repeat them, with paragraphs definitely in mind. (1) The way a paragraph is developed is determined largely by the nature of the thought it seeks to convey. (2) To prevent monotony, it is necessary to employ various ways of developing paragraphs in any oral or written composition.

The two statements may seem to contradict each other, and, in a way, they do. However, the alert writer or speaker soon finds that there is more than one good way to develop a particular kind of thought. He finds, too, that his whole composition suffers less from his occasional use of a way that at first may not seem natural than it does from his use, over and over again, of the method to which he has become accustomed. In this matter, as in all composition problems, the writer or speaker is called upon to use his judgment and to look to the achievement of his major purpose—which is to express himself in the most effective possible way, *everything* considered.

While we are speaking of the ways in which paragraphs may be developed, another fact should be emphasized. Not only are there various ways of developing paragraphs, but oftentimes more than one way is employed in the same paragraph. In other words, the fact that one method may be the principal one employed in a particular paragraph does not mean that others may not be called to its assistance. In the examples and problems that follow, as well as in our own writing of various kinds, we shall find illustrations of this fact.

Up to this point our study has dealt with paragraphs in groups—as parts of a more complete expression of thought. We have seen why this has been the case. A paragraph is generally, after all, only a section of a story, essay, or letter, rather than the whole. For convenience, however, and to enable us to concentrate sharply upon the various methods of developing paragraphs, we shall momentarily work with single paragraphs.

In general it can be said that a paragraph (except for one that is introductory, transitional, summarizing, or concluding) answers one or more of the following questions:

What? Why? How? Thus if we were to be content to discuss very briefly the ways paragraphs are developed, we might merely say there are three ways: (1) by telling *what*; (2) by telling *why*; and (3) by telling *how*. It seems advisable, however, to examine the methods more fully and to illustrate them.

1. Read the following paragraph carefully. As you read it, try to discover the method by which it is developed.

This is what happened. The car passed us at a furious speed on a sharp curve. As it did so, I exclaimed to Jim that it was a good thing nothing was approaching. We continued on our way. In a very short time we heard a fearful crash. Jim and I looked at each other, but said nothing. In another minute or so we made a turn and, to our horror, there was the car that had passed us! It had crashed through the guard fence and up onto a boulder that lay just at the edge of the chasm. We jumped out and ran to the precariously balanced machine. We dared not so much as touch it for fear that even the slightest pressure would send it hurtling into the gorge.

The method of development employed in the preceding paragraph is perhaps the simplest and most common of all. It is a method readily usable in narrative writing, as in the preceding paragraph. Likewise it is used in explanations of processes whose steps, like those in the building of a railroad, occur in a certain order. This method of development is called *by sequence*. When it is used, events or actions are recounted according to their time relations. Development by sequence serves to answer the question, *What happened?*



2. Now inspect the paragraph that follows:

The room immediately told us that a bitter struggle had occurred. A massive davenport that had stood before the fireplace was overturned. A floor lamp, curiously enough still burning, had been crushed into a bookcase with such force that its sturdy metal standard was bent. A table lamp at the end of the room lay on the floor, one side of its large parchment shade battered in. Near it was a heavy bronze book end. We immediately surmised that it had been hurled at a living target, but that it had missed and struck the lamp shade instead. Near the door, the luxurious carpet had been torn from the floor, and, in the middle of the room, it lay in twisted undulations. But the most ghastly sight of all was a rent and blood-stained linen coat that lay far back in the fireplace.

The preceding paragraph answers these questions: *How* did you know what had happened? *What* did you find? The picture is built up by *details*, each of which does its part in creating the desired impression. Development by *details*, then, is a second method. It is sometimes called development by *addition*. One detail is added to



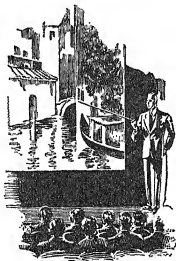
another until the idea is sufficiently clear and complete. Every kind of writing—description, exposition, narration, and argument—employs paragraphs that develop by giving details. Although this method of development resembles development by sequence in some respects, it differs from it in that there is in this case no time element to determine the order in which the details are presented.

3. A paragraph developed in a third way follows. After reading it carefully, see whether you can give an accurate name to this method.

Blakley's quick temper keeps him from being as successful as he might otherwise be. Just yesterday, for example, he virtually told one of his oldest clients that he didn't want ever to see him again. It seems that this client had asked Blakley to explain fully what his plans were for a civil case in which the client was involved. The client took exception to certain phases of the plans. Blakley defended himself, but the client persisted in his objections. They argued somewhat heatedly. Blakley finally asked in a belligerent manner, "Do you want me to handle the case, or don't you?" At this question, his client hesitated—less because he was doubtful than because he was taken aback by Blakley's ugly attitude. Blakley, however, misinterpreted the pause and said, "Well, I *won't* handle it, whether you want me to or not. And what's more, in the future I don't care to have any hand in your affairs."

The way this paragraph was developed is obvious, is it not? The method is called development *by illustration* (or *by example* or *by specific instance*). The paragraph we have just read contains only one illustration of the idea stated. Sometimes, however, paragraphs that employ this method include several illustrations. In that case, of course, they are usually treated less fully or may merely be mentioned. Under these circumstances, we are really developing the paragraph by a combination of means: by illustration and by details.

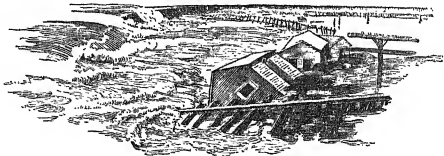
The paragraph about Blakley answers these questions: *What* effect does his quick temper have? *Why* does his temper keep him from being as successful as he might be? The use of illustrations is one of the most effective means of making our composition clear and convincing.



4. A fourth method of development is illustrated by the following paragraph. Again, attempt to comprehend this method before any explanation is offered.

Raymond's recent serious illness is traceable directly to the kind of life he has been living lately. About a year ago he developed a sudden and intense interest in sculpture. Once this new hobby caught him, he devoted every bit of his free time to it. As soon as he returned from work, he hurried to his studio. He bolted his food, and sometimes forgot his meals entirely. He took no exercise at all, either in or out of doors. He spent his Saturday afternoons and his Sundays with his clay. Often he would work until three or four o'clock in the morning. The attic in which he has his studio is really not a finished part of the house. The only way it can be heated is by means of an oil stove. The result was to be expected. He caught cold. Even that didn't stop him immediately. But pneumonia did, and, because his resistance was at such a low ebb, it almost stopped him forever.

The preceding paragraph, as we see, could be said to answer all three of our questions: *What? Why? How?* It states an *effect* and then gives the *causes* of that effect. It is plain what this method should be called development *by cause and effect* or *by effect and cause*. Sometimes when employing this method, we state the causes first and the effects afterward. At other times the order is reversed. The general method is the same in either case. Development by cause and effect is especially usable in compositions that explain processes or interpret ideas or events.

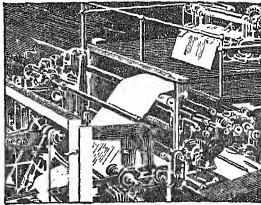
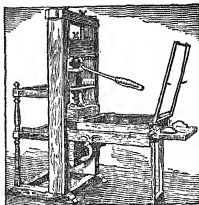


5. Still another way of developing paragraphs is indicated by the following. What this way is should be easy to discover.

The effects of poetry and music upon us are alike, but they are not identical. Both poetry and music appeal to our emotions, and, if really understood, they also appeal to our intellects. That is to say, both can make us feel and cause us to think. Both can do much to enrich our lives and to enlarge our interests. Music, however, has to depend entirely upon sound. Poetry, on the other hand, employs not only sound but also words; and to most of us words form a more understandable language than do sounds alone. It has been said, however, that because music does not tend to fix our minds upon specifically stated ideas, it allows our imagination freer play. Thus the same music may have a different appeal and perhaps a different meaning for various individuals. That poetry and music are alike and yet not the same in their effect upon us is obvious.

This brief paragraph develops two related ideas. First, it shows wherein music and poetry are similar in their effect upon us. Second, it points out differences. In short, it first *compares* and then *contrasts*. A paragraph that follows such a plan is said to be developed by *comparison and contrast*. It answers the question *How?* We shall undoubtedly find frequent use for paragraphs of this sort in our explanations, our descriptions, and our arguments.

Frequently the needs of a composition are best served if, instead of both comparing and contrasting, we do either one or the other. If, for instance, we wished to impress the reader or listener with the likenesses between an old-style printing press and a modern printing press, we would compare them. If, on the other hand, our purpose were to point out differences, we would contrast them. It



is plain that a paragraph developed in either of these ways—by comparison or by contrast—answers the question *How?*

Let us list the several most common and usable methods of developing paragraphs. These are, we recall, development (1) by sequence; (2) by details; (3) by illustration (or by illustrations); (4) by cause and effect; (5) by comparison and contrast (or by comparison alone or by contrast alone).

Group Problem 61

Before continuing your study of the five ways of developing paragraphs, reread the paragraphs you have been examining.

A. Decide whether or not the illustrative paragraphs on pages 313 to 317 are coherent and unified, and be ready to defend your decision.

B. Which of these paragraphs contain topic sentences? What are the topic sentences? Why are they needed?

C. Which paragraphs contain especially effective concluding sentences? What makes these sentences effective? What changes would you suggest to improve the concluding sentences that do not seem to clinch the point of the paragraph effectively?

Oral Problem 23

In books, magazines, or newspapers find at least one paragraph developed in each of the ways we have discussed. Either copy these paragraphs or bring to class the pieces of writing

in which you found them. Be ready to explain to the class how each paragraph is developed.

Another way, and an interesting one, of discussing your paragraphs is to read them to the class and ask the group what method of development is used. You must be ready, of course, to explain the method of development. Before you do so, however, you will ask your classmates what they think the method is, and the reasons for their opinions.

Oral Problem 24

Prepare a short talk—one that will require from two to four minutes to deliver. Plan your talk carefully, so that it will be unified and coherent. It probably will include three or more paragraphs.

After you have given your talk, tell how you developed each of your paragraphs (except those used to introduce, summarize, or conclude). Also tell the class why you used these particular ways of developing them.

Perhaps some of the following topics will be suggestive, although your own ideas will be more interesting than any of these, both to you and to the class.

Scott and Dickens	An excursion
A walk you enjoy taking	An accident
Why you had indigestion	Changing a tire
Why pipes burst in winter	Making a dress
Prosperity and depression	Being initiated
An experiment in science	Your "den"
Walking on an icy pavement	Sending a telegram
An effective radio announcer	Lame shoulders
Your favorite radio program	The storage room

Why a certain game appeals to you more than others do

The qualities of a well-known baseball player

Your home in town and your lake cottage

Why ——— won the National League championship

A magazine you have recently found interesting

A department store on bargain day

Motion pictures and stage plays—why you prefer one to the other

- Cooking and sewing—which you enjoy most, and why
Your interest in the social studies
Why you like Latin better than French (or the reverse)
Two motion pictures recently seen—why you preferred one of them
Why you admire —— (a character in literature)

Written Problem 49

This problem calls for the development of at least one paragraph by each of the several methods; hence it will occupy your time for three or four days.

So that the members of the class may compare results and learn from each other, you will all work on the same method of development at the same time. The order in which you practice the methods of paragraph development may as well be the one in which they were discussed in this book.

If you wish suggestions for your paragraphs, you may make use of the sentences or parts of sentences following the name of each method of development.

A. *Development by sequence*

1. Yesterday morning I decided to go skating.
2. To make a pie, you first of all. . . .
3. Tim was busy every minute of the forenoon.
4. As soon as the boat arrived, we hurried aboard.
5. We had one mishap after another yesterday.
6. When I write a paper, I first. . . .

B. *Development by details*

1. The house appeared to have been unoccupied for years.
2. It was plain that a storm was approaching.
3. That is the oddest dog I have ever seen.
4. Mr. McLaughlin is the kindest man I know.
5. Everything Irene did showed how angry she was.
6. The desk drawer contains a curious assortment of odds and ends.

C. *Development by illustration (or illustrations)*

1. He had many chances for advancement.
2. The shortest way is not always the quickest.

3. A sense of humor often prevents one from making serious mistakes.
4. Sarah's moods change so suddenly that her friends often do not know how to take her.
5. Meredith is always having hairbreadth escapes.
6. Friday seems to be my lucky day.

D. *Development by cause and effect*

1. Regular exercise is beneficial to young and old alike.
2. He has been a changed man since his house burned.
3. If one writes continuously under kindly and expert guidance, one soon overcomes many of the difficulties of composition.
4. Fog often follows sudden changes in temperature.
5. Metals expand when heat is applied to them.
6. The more good books Shirley read, the less interested she became in third-rate literature.

E. *Development by comparison, by contrast, or both*

1. Virginia is ever so much like her sister.
2. In political beliefs Jefferson and Jackson were similar, but in social background they were wholly different.
3. The stories of O. Henry and Bret Harte are quite unlike.
4. This year's model of the ——— automobile is a great improvement over that of two years ago.
5. So far as I can see, there is little basis for choice between ——— and ———.
6. In general interests Robert and Stanton resemble each other, but in their ways of satisfying these interests they vary greatly.

Written Problem 50

Write a story, essay, or letter containing six or more paragraphs. In your composition employ at least two of the methods of paragraph development you have been practicing.

Be sure, of course, that each paragraph you write possesses unity—that it keeps to the point. Likewise test your paragraphs for coherence. Make sure that their meaning is clear and that they develop their ideas in an orderly way.

While your own ideas and experiences will provide the best subject matter for these compositions, feel free to refer to the suggestions offered in this chapter or in earlier ones.

INTRODUCTORY, SUMMARIZING, TRANSITIONAL, AND CONCLUDING PARAGRAPHS

During our sentence studies we found that various words and groups of words are employed to show thought relations, to bridge gaps, to lead the listener or reader into the principal ideas, and to prevent jerkiness or abruptness of expression. Moreover, in connection with both our composition and literature activities, we must have observed that certain paragraphs serve to get the listener or reader started easily and pleasantly; to assist him to move from one phase of the thought to another; to help him remember what already has been said; or to keep him from feeling any sense of abruptness as the composition comes to a close.

Group Problem 62

A. The title and the first two paragraphs of an essay written by a high-school boy follow. Read them carefully.

CRYPTOGRAPHY

Several years ago I read Poe's tale, "The Gold Bug." The whole story interested me. I enjoyed the plot, the scenes, and the characters. However, strange as it may seem, what interested me most was the secret system of communication which, as you remember, the story contained. Ever since reading "The Gold Bug," I have been fascinated by cryptography, which is the art of writing in secret symbols or in cipher.

One of the earliest methods of secret writing seems to have been used by the Spartans. Their method was to wind a strip of parchment spirally around a staff, with the edges just touching. Then they wrote across the line formed by the adjoining edges of the parchment, so that half of each letter

was above this line and half below. When the parchment was unwound, the letters were split and thus unintelligible. What had been written could not be read until the parchment was rewound on a staff known to be the same diameter as the one originally used. This method of the Spartans, however, cannot be called cryptography in a true sense, since it depended upon a mechanical device rather than upon a secret set of characters or symbols.

(The essay continues with illustrations of certain well-known cryptograms and concludes with one the author has made.)

B. Prepare answers for the following questions concerning the essay on "Cryptography":

1. Exactly what is the purpose of the first paragraph?
2. What would have been lost if the author had started his essay with the second instead of the first paragraph?
3. Why does the author include his discussion of Spartan secret writing if it really is not a system of cryptography?
4. From your reading of the start of this essay what would you say are the chief methods of paragraph development probably used in the remainder of the discussion? What are your reasons for this belief?

A paragraph whose particular function is to assist the reader or listener to enter understandingly and interestedly into the content of an oral or written composition may be called an *introductory* paragraph. Whether an introductory paragraph will be used and what it will contain depend, of course, upon the nature of the subject matter to follow and the probable needs of the audience with respect to this subject matter. In general it may be said that by means of introductory paragraphs the speaker or writer seeks to help his listeners or readers to "get an even start" with him. Thus these introductions need to be in harmony with both the spirit of the composition and its length. Otherwise they will not serve their intended purpose.

Group Problem 63

A. Read the following paragraph. (This paragraph might have formed a part of the present chapter.)

Up to this point, we have treated some of the most essential problems in connection with paragraphing. We have seen what paragraphs are and what their functions are. We have tested and developed our knowledge of paragraphs. We have discovered that unified and coherent paragraphs are the result of clear and orderly thinking. We have investigated several ways of developing paragraphs. Now we are ready to turn our attention to certain special types of paragraphs.

B. Now discuss these questions concerning the foregoing paragraph:

1. If this paragraph had been included in the present chapter, what would its purpose have been?
2. What name can be given paragraphs whose purpose is similar to that of the paragraph above?
3. Under what circumstances are paragraphs of this kind helpful to the reader or listener? Why?

C. Read the following very brief paragraph and then answer these questions: (1) Out of what kind of composition might it have been taken? (2) How does its purpose differ from that of the paragraph in A? (3) One of the paragraphs has a double purpose and the other a single one. Which is which?

While Wilma and Theodore continue their earnest conversation, let us return to their parents. We left them, you remember, gaily preparing for the party.

During the course of a discussion it is sometimes helpful to stop a moment, as it were, to make sure that our readers or listeners are following us, or to recall to them what already has been said. We wish to be certain that the major phases of our discourse are still in mind. Therefore, we feel the need for summarizing. Paragraphs in which we take stock of what has preceded are called *summary* or *summarizing* paragraphs.

Likewise, it is often helpful or even necessary to indicate to the reader that we are leaving one phase of our subject and starting on another. We do not wish to lose our reader. Consequently, we help him move from one place to another, from one idea to another, or from one character to another. Paragraphs that have the purpose of transporting the reader from place to place or from thought to thought are called *transitional* paragraphs. As you no doubt decided, the second of the illustrative paragraphs in the preceding group problem is *transitional*.

Frequently we can "kill two birds with one stone." In the same paragraph we can summarize and make a transition: tell what we *have done* and what we *are going to do*. The first illustrative paragraph in Group Problem 63 performs these two tasks, does it not?

Group Problem 64

A. Read the following paragraph:

Although I may not have said it in so many words, I believe it is nevertheless clear that of all the novels of Scott I have discussed, *Guy Mannering* is my favorite. The story is intensely interesting, and, in most places, moves rapidly. The scenes are depicted with Scott's usual concern for detail. Many of these scenes, moreover, are more definitely a part of the story and affect the characters more directly than is often the case in Scott's stories. Finally, the characters themselves, although perhaps not so numerous as in some of his other novels, are surely more varied, and each is intensely individual. Therefore, while every one of the books I have discussed is exceedingly interesting, I find *Guy Mannering* really fascinating.

B. Discuss the foregoing paragraph in the light of these questions:

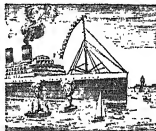
1. What probably preceded the paragraph?
2. What does the paragraph itself do? How does it accomplish this end?
3. Without actually stating that the composition is now con-

cluded, how does this paragraph give the impression that it completes the discussion of several of Scott's novels?

4. As a conclusion for the same essay, which paragraph is probably preferable, the one in *A* or the following one? Give the reasons for your answer.

Therefore, for the reasons I have stated, I enjoyed the several novels of Scott I have discussed. Of these novels, however, *Guy Mannering* is my favorite.

Any piece of writing or any talk needs to do more than merely stop. It needs to come to a logical and effective end. As we have said before, a composition must *start* on its way; it must *proceed*; it must *arrive*. Like an ocean liner, it must get under way, gather momentum, progress knot after knot, and reach its destined port.



Paragraphs which complete compositions—which really bring them to their destination—are *concluding paragraphs*. These paragraphs unobtrusively notify the audience that the composition has arrived at the goal toward which it set out. A concluding paragraph often—especially in connection with explanations or arguments—both summarizes the chief content of the composition and brings it to a close. The paragraph in Group Problem 64, *A*, both summarizes and concludes.

In our use of introductory, summarizing, transitional, and concluding paragraphs we need to guard against making our compositions seem mechanical. In other words,

when these kinds of paragraphs are used, they must always form integral parts of the composition itself. They must not give the impression of being added to it. Such paragraphs, in short, must grow naturally out of the requirements of one's subject matter and the needs of the audience.

Oral Problem 25

Secure a book of essays or speeches. Choose a speech or an essay and read it. See whether it contains an introductory paragraph (or paragraphs) and pick out those that are summarizing, transitional, or concluding.

Either bring the book to class or copy the paragraphs you have selected. In either case, be ready to read the paragraphs to the class and to tell what kind they are and exactly what they do in the composition from which they were taken.

Written Problem 51

Go over your file of English papers or any other papers you may have kept. Choose a composition which you think would have been better had you been more particular about its beginning, its transitions, its summaries (if any are included), and its conclusion.

A. Rewrite the paper, making any changes that will improve it.

B. In addition, write a brief explanation of the changes you have made and of your reasons for making them. Clip together your original composition, your new version, and the explanation you have written. Submit all this material to your teacher for inspection.

HOW CONVERSATION IS PARAGRAPHEd

We have learned that paragraphs develop thoughts. And so most of them do. However, there is one form of writing in which words and groups of words are treated as paragraphs even though they may not be paragraphs at all. This form of writing is conversation.

Since we almost always employ dialogue when we write stories, it is well for us to be sure we know how to place dialogue on paper. There is nothing difficult about this matter, and consequently we shall discuss and illustrate it briefly.

We use paragraphs to assist our readers in following the movement of our thought and to guide them from one thought to the next. The method of paragraphing conversation is one means of helping the reader to know who is talking. If we did not paragraph conversation as we do, the reader in all likelihood would often be puzzled.

Group Problem 65

Reread the stories entitled "Little Boy Blue," "Jack, Alias Black Prince," and "The Passage" in Chapter III. Having done so, be ready to tell the class exactly how conversation is paragraphed. If you wish further illustrations, you will find them in your collections of short stories and in the longer fiction you have read.

A conversation usually consists of successive short speeches by two or more persons. When such a conversation is written, each successive speech is indented as a paragraph. If one person speaks at considerable length, a new paragraph is made for each topic he discusses.

We observed in Chapter III and now note again that written dialogue is enclosed in quotation marks. If the quotation is broken by the inclusion of such an explanatory statement as *he said* or *she called*, then each part is enclosed in quotation marks. For example:

"Wait here for a few moments," she begged, "and I promise I will bring back the money."

If a speaker continues without interruption for two or more paragraphs, quotation marks are placed at the beginning of each paragraph and at the end of the last one.

Written Problem 52

Write a brief conversation. Be sure you paragraph and punctuate it correctly. If you need to, refer again to the stories in Chapter III.

Your conversation will be much more interesting and meaningful if it forms a part of a short story. Try, therefore, to produce a story which employs dialogue. If you like, you may employ one of the situations that follow.

1. A lawyer cross-examines a witness.
2. A family, while at dinner, talks over the day's happenings.
3. An older brother explains a problem in mathematics, science, or the social studies to a younger member of the family.
4. A young man and his parents argue about the former's use of the family automobile.
5. A committee discusses plans for a school circus.
6. Two former schoolmates who have not seen each other for several years talk over old times.
7. Two students discuss a school law to which they object.
8. A girl and her mother try to decide which dress to buy.
9. A class discusses some important political or social problem.
10. A group of people carry on an imaginary conversation with a national hero.
11. A bashful young man struggles to make an engagement with an equally bashful young woman.
12. A baseball team argues with an umpire.
13. Four or five boys plan a camping trip.
14. These same boys recall their adventures after the trip is over.
15. Several people have quite different opinions about a book, a play, a motion picture, a statue, a painting, a candidate for office, a make of airplane, or a radio feature. Each person tries to get the others to accept his point of view.

Oral Problem 26

Each of you will select some phase of paragraphing in which you are interested and prepare a talk concerning it that

you can deliver in from three to five minutes. Your talk may consist of a discussion of your topic or it may be a specific illustration of it. In either case, you will strive to put into practice the knowledge and skill you have been gaining in connection with paragraphing.

Written Problem 53

Spend at least a week writing. Produce from two to five compositions, depending upon the length of the papers and the difficulty of the forms you employ. As usual, your papers may be essays, stories, poems, plays, book reviews, or letters. Strive to make your paragraphs exemplify the principles with which you have been acquainting yourself.

If you have followed a suggestion made in Chapter V, you have many possibilities for the content of your papers jotted down in the notebook you have been keeping for that purpose. Of course, also, all the subjects suggested in various parts of *Experiences in Thought and Expression* are available.

CHAPTER X

IN WHICH WE MASTER THE PRINCIPLES OF CAPITALIZATION

HOW CAPITALIZATION AND PUNCTUATION SERVE US

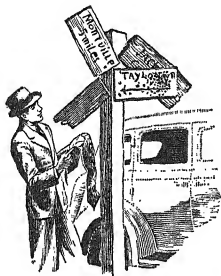


CAPITALIZATION and punctuation render invaluable and very similar services to the writer and reader. For that reason we may introduce these two elements of composition together. Then, in order to give particular attention to each, we shall work with them individually—with capitalization in this chapter of our studies and with punctuation in the next. If some of us have wondered why we have been urged to capitalize and punctuate carefully, our doubts should be quieted as we attempt to read the following paragraph. This paragraph, which may seem confusing as it stands here, is a comparatively simple one, easily followed when correctly punctuated and capitalized.

as the weeks became months and i did not hear from branch the torture of doubt almost maddened me had he forgotten me i wondered as this question arose again and again to haunt me i recalled his departure from new york for the west i thought of his grief at leaving a grief that was almost more evident because of his effort to conceal it remembering this i could not believe id been forgotten what was it then had something happened which had prevented his writing me had he been ill had he lost his position was he too proud to let me know he was in difficulty the thought of being forgotten hurt deeply but that hurt was mild in comparison with the terror i felt at the possibility of his having met with misfortune

The need for careful capitalization and punctuation closely resembles the need for helpful signs on streets and highways. Let us pursue this comparison for a few moments.

Suppose that for some weird reason best known to themselves, a group of vandals has either altered or destroyed every road-marker and highway sign in the country. Further, suppose that we are about to start upon a long automobile trip into territory with which we have had no previous acquaintance. All



stop lights are gone, as are all arrows giving directions; all symbols indicative of the nature of highways—whether they are township, county, state, or national thoroughfares; all city-limits signs; all population statements; all rail-

way and "dangerous crossing" warnings; all detour notices; all "sharp curve" and "steep grade" signs; all maximum-speed statements; and all street names. With every one of these very helpful and almost essential guides gone, how are we going to find our way?

If such a situation really did exist, we might be able to make our journey, but how difficult and hazardous it would be! At every crossroad we would have to stop to make inquiries as to directions and distances. We probably would frequently lose our way despite these inquiries. We would often take certain routes less desirable than others. Not being warned about road repairs, railroad crossings, closed bridges, unseen curves and grades, we

doubtless would meet many minor annoying mishaps, if not serious accidents. Not being warned of speed laws and local traffic ordinances, we might find ourselves unpleasantly entangled with the law and its enforcement officers.

Highway guides, as we know, enable the traveler to go his way with the minimum of effort, delay, and confusion. If these guides are placed where they are needed; if they are plentiful but not superfluous; if they are definite and exact in their information, the traveler takes them in at a glance as he goes along. Occasionally, he may make a mistake and have to retrace his steps. Sometimes he has to pause to make sure he is right before he goes ahead. In the main, however, the traveler is able to pass through cities, change routes, cross whole states, and finally arrive at his destination with relatively little inconvenience, doubt, and annoyance. In a very real sense, road information, given as it is needed, is an integral part of the traveler's route, rather than something added to it.

The similarity between road signs and capitalization and punctuation is rather striking, is it not? The reader is the composition traveler. The writer is the maker and marker of roads. The writer's words, sentences, and paragraphs are his streets, roads, and main highways. His capitalization and punctuation are the guides he employs to direct his reader-traveler along the route of his thought. To be of assistance, these composition-highway signs must be clearly understood by both the reader and the writer, just as the meaning of the various road-markers must be known to both the traveler and the highway engineer.

The meanings of the composition signals—capitalization and punctuation—have been established by hundreds of years of usage. These meanings change slightly, of

1. Here in this bare and lonely spot
My fathers went their ways;
And in this moor God doth allot
That I shall live my days.
2. He asked, "Will you do me a great favor?"
3. She replied, "That depends. What is it?"
4. He blushed, stuttered, and finally blurted out, "Marry me."

The capitalization usages of which we have examples in the foregoing stanza and sentences illustrate this principle:

Capitalize the first word of each line of poetry—so-called "free verse" sometimes excepted—and the first word of a direct quotation. (A "direct quotation" consists of the exact words spoken or written by someone else.)

Group Problem 68

The sentences that follow are properly capitalized. Notice what kinds of words are capitalized in these sentences. Then formulate a statement that will apply to the capitalization of such words.

1. When I last saw Pearl and Allen Pruitt they had just returned from a long trip.
2. The partnership consists of I. A. Shaeffer, Wellston M. Sells, and R. Cecil Blackburn.
3. If you see "Freckles" Cornell, "Stub" Taylor, and Al Sims, tell them to hurry over here.

How does your statement of the principle illustrated in the foregoing three sentences tally with the following?

Capitalize the names of persons and their nicknames, their initials, or other abbreviations of their names. (The names given animal pets are also capitalized.)

Group Problem 69

Inspect carefully the following correctly capitalized sentences. In these sentences, the same words are sometimes

capitalized and sometimes not. Prepare a statement that describes these words and tells when they are capitalized and when not.

1. Lou always seems to be made an officer. He was captain of his football team, captain of his hockey team, president of his class, and now he is Captain Louis F. Cowell of the state militia.
2. Before President Lacey assumed his position in the bank, he was president of several civic organizations.
3. He had the honor of shaking hands with the President of the United States.
4. In a few moments Mayor Boone will address some forty other mayors from other parts of the state.
5. I feel sure, Governor, that we shall regret taking this action.
6. I hope that Uncle Daniel and Cousin Loreen can join us.
7. Did you tell your uncle where you found your cousin?

Compare your statement of the usage illustrated in the preceding sentences with the one that follows.

Capitalize a word (or its abbreviation) used as a title before a name or instead of a name. Capitalize such words as *mother*, *brother*, *cousin*, and *uncle* under the same circumstances. (A word used merely to indicate rank or position is not capitalized unless the rank or position is a very high one.)

Group Problem 70

Prepare a statement explaining the capitalization in the following sentences:

1. During her year in Europe, she spent some time in France, Italy, Germany, Spain, and Austria.
2. We found Budapest and Madrid two very interesting and unusual cities.
3. He was born in Wisconsin but has lived in Iowa most of his life.
4. Our first stop in South America was at La Guaira, a seaport of Venezuela.

Does the following statement cover the principle of capitalization illustrated in these sentences?

Capitalize the names of continents, countries, cities, towns, and other words naming particular localities or parts of the world.

Group Problem 71

Certain words have one meaning when capitalized and another when not capitalized. The following sentences distinguish between these meanings. Detect the distinction that is made. Then prepare a statement which tells when such words should be capitalized and when they should not be.

1. Drive west for three miles and then turn north.
2. Take the east fork of the river.
3. They were born in the East but both attended college in the West.
4. She retained her Southern accent even after she had lived in the Middle West for many years.

Could you find the distinction and state the principle? Does the following suffice?

Capitalize the words *north*, *south*, *east*, *west*, and words derived from them, when they have reference to particular sections of a country or parts of the world. (These words are not capitalized when they are used to indicate direction.)

Group Problem 72

Scrutinize the capitalized words in the following sentences. Then formulate a statement regarding the capitalization of such words.

1. The Mississippi River and its tributaries spread over the vast territory between the Rocky and the Appalachian Mountains.
2. The Gulf Stream is a current in the Atlantic Ocean. It flows northeastward from the Gulf of Mexico.

3. The earth's hundreds of oceans, seas, bays, lakes, and rivers cover much more of its surface than do the continents.
4. I have seen many beautiful little streams, but none possesses the complete sylvan charm of Willow Run.

The principle that governs the capitalization of the foregoing sentences is apparent, is it not?

Capitalize the names of mountains, hills, oceans, seas, lakes, bays, rivers, and streams. Also capitalize such words as *mountain*, *ocean*, *river*, and *lake* when these words are used as parts of names. (These words are not capitalized unless used as parts of names.)

Group Problem 73

Observe the words capitalized in the following sentences. State the principle which is illustrated in the capitalization of these words.

1. Most of the European nations have made contributions to American civilization.
2. A famous poem about a Grecian urn was written by a great English poet. What is his name?
3. Curiously enough, this Spanish shawl was purchased from an Indian merchant operating an Oriental bazaar in an Algerian village.
4. Many politicians make frequent reference to Jeffersonian and Jacksonian social philosophies.
5. The meeting was attended by eminent representatives of Catholic, Protestant, and Jewish organizations.
6. The speaker tried hard to explain the differences between Japanese and Chinese customs and traditions.

The principle illustrated in the sentences above is an important one, but it should be easy for us to remember.

Capitalize adjectives derived from the names of persons, nations, races, languages, geographical localities, and organizations. (Adjectives so derived are called *proper adjectives*.)

Group Problem 74

What principle of capitalization is illustrated in these sentences?

1. He lives on Palm Avenue near the intersection of Third Street and Walton Boulevard.
2. A part of the Albany Post Road is called Revolutionary Road.
3. His office is on the seventh floor of the Century Building on Forsythe Avenue. He recently moved from an office building in a less convenient location.
4. From the top of the Empire State Building one has a magnificent view of the city.
5. There is an old saying that all roads lead to Rome.

The foregoing sentences exemplify the following principle of capitalization:

Capitalize the names of streets and buildings and such words as *street*, *road*, *avenue*, and *building* (or their abbreviations) when they are parts of names. (These words are not capitalized when they are used to refer to highways or structures in general.)

Group Problem 75

Prepare a statement which covers the capitalization in the following sentences:

1. It seems to me that Wednesday, October 11, was the most beautiful day this autumn.
2. The two most festive midyear holidays are Thanksgiving Day and Christmas.
3. Each of the seasons—winter, spring, summer, and fall—has its charms.
4. We shall have no school from Friday, March 15, until Monday, March 25.
5. Most of the world commemorates Armistice Day, but the Fourth of July is an exclusively American holiday. In France, Bastille Day corresponds to our Independence Day.

6. The Civil War is sometimes referred to as the "War between the States."

The principle just illustrated may be stated as follows:

Capitalize the names of holidays, important historic events, the days of the week, and the months of the year. (The names of the seasons are not capitalized.)

Group Problem 76

Inspect the following sentences to discover the principle of capitalization that is illustrated.

1. Following his graduation from the Union High School, he worked two years and then entered Washington University.
2. During times of disaster, the Red Cross is often ably assisted by such organizations as the Salvation Army and the Boy Scouts.
3. There is friendly rivalry among baseball teams representing the Masons, the Knights of Columbus, the Elks, and the Odd Fellows of our town.
4. Mr. Jamison is a member of the board of the Central Savings Bank and an officer of the Jamison Steel Castings Company.
5. In the Smithsonian Institute you will find many articles of historical interest.
6. Following her lectures at Columbia University, she will spend several months visiting high schools, colleges, and other educational institutions.
7. Mrs. Bristow is one of the most active and best-liked members of both the Riverside Golf Club and the League of Women Voters.

The capitalization in the preceding sentences exemplifies the following principle:

Capitalize the names of business firms, educational institutions, and social, civic, political, and religious organizations. (Do not capitalize such words as *company*, *club*, *college*, *school*, and *society* unless they form parts of names.)

Group Problem 77

The next principle of capitalization can be illustrated very briefly. Observe the following sentences and state the principle.

1. He assured us that the "Keep-Bright" polish would be just the thing for our needs.
2. Mrs. Hicks has changed her brand of coffee; now she uses "Top o' the Morning" instead of "Pride of Brazil."

This principle is easily stated, is it not?

Capitalize the first word and all other important words in the trade names of commercial products. (These trade names generally are also enclosed within quotation marks.)

Group Problem 78

The sentences that follow illustrate another principle of capitalization. Inspect these sentences carefully and formulate a statement that covers the capitalization exemplified in them.

1. Most citizens of the United States regard the Declaration of Independence and the Constitution as two of their most important governmental documents. In what country are the Magna Charta and the Bill of Rights similarly regarded?
2. The title of the poem is "Under the Willows."
3. My favorite magazine is the *Monthly Review of Science*; my favorite newspaper, the *Spectator*.
4. The speaker gave an exceedingly interesting report on a magazine article entitled "Decorating and Furnishing the Small Home."
5. Shakespeare's play, *Romeo and Juliet*, relates a story previously told by other authors.
6. The volume of short stories entitled *Caravan* contains some of its author's best brief narratives. Who is the author?
7. Do you recall when we made reference earlier in this book to the statue, "The Thinker"?

8. A tragic story is told in the painting, "The Return from Moscow."
9. I have learned to play the "Nocturne in E Flat."

The principle of capitalization illustrated in the preceding sentences is this:

Capitalize the first word and all other important words in the names or titles of literary compositions, statues, pictures, musical compositions, newspapers, magazines, and important governmental documents. (By the expression "important words" is meant all words except articles, prepositions, and conjunctions.)

In addition to showing the way to capitalize the titles of compositions of various sorts, the sentences in the preceding group problem illustrate two other elements relative to the manner of writing titles in the body of a manuscript. (1) The titles of books, newspapers, and magazines are printed in italics. Italicization is indicated in a handwritten or typewritten manuscript by underlining. (2) The titles of short compositions of any sort, when written in the body of a manuscript, are enclosed in quotation marks.

The titles of legal documents are capitalized but are neither italicized nor quoted.

Titles placed at the top of a manuscript or used as headings for subdivisions of a handwritten composition may be either underlined or printed in capital letters. (See also page 374.)

CAPITALIZATION PRINCIPLES SUMMARIZED

Before we continue our capitalization problems, it will be helpful to list in a body the principles we have been formulating. Then we shall have them for handy reference, not only during the remainder of our study of

capitalization but also at any other time we may require their guidance.

1. Capitalize the first word of every sentence.
2. Capitalize the pronoun *I*, the interjection *O*, names of the Deity and personal pronouns referring to Him.
3. Capitalize the first word of each line of poetry—so-called “free verse” sometimes excepted—and the first word of a direct quotation. (A “direct quotation” consists of the exact words spoken or written by someone else.)
4. Capitalize the names of persons and their nicknames, their initials, or other abbreviations of their names. (The names given animal pets are also capitalized.)
5. Capitalize a word (or its abbreviation) used as a title before a name or instead of a name. Capitalize such words as *mother*, *brother*, *cousin*, and *uncle* under the same circumstances. (A word used merely to indicate rank or position is not capitalized unless the rank or position is a very high one.)
6. Capitalize the names of continents, countries, cities, towns, and other words naming particular localities or parts of the world.
7. Capitalize the words *north*, *south*, *east*, *west*, and words derived from them, when they have reference to particular sections of a country or parts of the world. (These words are not capitalized when they are used to indicate direction.)
8. Capitalize the names of mountains, hills, oceans, seas, lakes, bays, rivers, and streams. Also capitalize such words as *mountain*, *ocean*, *river*, and *lake* when these words are used as parts of names. (These words are not capitalized unless used as parts of names.)
9. Capitalize adjectives derived from names of persons, nations, races, languages, geographical localities, and

organizations. (Adjectives so derived are called *proper adjectives*.)

10. Capitalize the names of streets and buildings and such words as *street*, *road*, *avenue*, and *building* (or their abbreviations) when they are parts of names. (These words are not capitalized when they are used to refer to highways or structures in general.)
11. Capitalize the names of holidays, important historic events, the days of the week, and the months of the year. (The names of the seasons are not capitalized.)
12. Capitalize the names of business firms, educational institutions, and social, civic, political, and religious organizations. (Do not capitalize such words as *company*, *club*, *college*, *school*, and *society* unless they form parts of names.)
13. Capitalize the first word and all other important words in the trade names of commercial products. (These trade names generally are also enclosed within quotation marks.)
14. Capitalize the first word and all other important words in the names or titles of literary compositions, statues, pictures, musical compositions, newspapers, magazines, and important governmental documents. (By the expression "important words" is meant all words except articles, prepositions, and conjunctions.)

The capitalization of various parts of a letter (the heading, inside and outside addresses, the salutation, and the words of closing) are discussed in Chapter VI, which, as you recall, deals with letter writing. Although the fourteen preceding statements cover the capitalization in letters as well as in other written composition, nevertheless it might be well at this point to review those sections of Chapter VI which are concerned with capitalization.

TESTING AND INCREASING OUR SKILL IN
CAPITALIZATION

Before we set to work solving the problems which follow, let us make sure that we clearly understand all of the principles of capitalization that have been illustrated and stated on the preceding pages. Moreover, as we work with the problems we shall refer as often as necessary to these pages. Our goal is the mastery of capitalization.

Group Problem 79

All of the following sentences are correctly capitalized. One principle of capitalization is illustrated in *all* of the sentences. What is it? For each of the other capitalized words state clearly, but in your own words if you like, the principle of capitalization that is illustrated.

1. He arrived in Montreal on Tuesday, January 29, and O how glad he was to be home!
2. While General Arnold was a traitor, yet he should be given the credit due him for his service during the early part of the Revolutionary War.
3. In *David Copperfield*, Dickens wrote almost autobiographically.
4. The April issue of *Outdoor Life* contains the longest list of summer sports I've ever seen.
5. A few moments later the President re-entered the White House accompanied by Secretaries Waldron and Emsley.
6. The annual November game between West Point and the Naval Academy is a stirring event.
7. The officers of the Withington Roller Corporation employ only high-school graduates.
8. The party at the Athletic Club last New Year's Eve was a brilliant affair.
9. When the group of Texans arrives, explain the trouble we caused in Dallas.
10. After Major Hunt retired from active service, he became a professor of military tactics at a state university.

11. She owns a large number of Mexican vases.
12. How do you like living in the North after having been in the South so long? Do you find the people of New Jersey very different from those of Georgia?
13. The artist spoke glibly of Gothic power, Corinthian charm, and Eastern influences.
14. Our crossing of the English Channel was very rough. We were glad to get to Dover.
15. If anything, I enjoyed my South American cruise more than the one I took to the Mediterranean.
16. She introduced Uncle Charlie to all his recently acquired nieces and nephews.
17. Claudius, acknowledging his guilt, asked the Almighty for forgiveness. This, as you remember, occurred in Shakespeare's play, *Hamlet*.
18. Follow Broad Street for about a mile east and you will come to the National Highway.
19. If you no longer like "Moon-beam" cleanser, why don't you try "Jiffy-Clean"?
20. The following lines are from "A Turkish Legend" by Aldrich:



"A certain pasha, dead five thousand years,
Once from his harem fled in sudden tears."

21. She is an excellent student of English and French but is not so successful in science and mathematics.
22. He is studying engineering at Blake Technical Institute.

Written Problem 54

Write thirty-nine sentences, all of which will, of course, illustrate the first principle of capitalization. Each of the remaining principles is to be illustrated by three sentences.

In the three sentences devoted to each principle, include

as many different illustrations of that principle as you can. Try to make your sentences interesting and clear and to put into effect what you have learned about sentence unity and emphasis.

Be ready to give the class your reasons for all the capitalization in these sentences.

Written Problem 55

The following sentences lack all capitalization except that of the first word. Copy the sentences, using capital letters where they are needed. Be ready to defend your use of capitals.

1. Holbein's famous "portrait of erasmus" is reproduced in reinach's volume entitled *apollo*.
2. As he was dying, king arthur said, "god fulfills himself in many ways."
3. Did you ever own one of the "never-leak" fountain pens made by the office supply manufacturing company?
4. Do you think doctor jacobson and the reverend mr. curry will come if i invite them?
5. The monroe doctrine was designed to safeguard the independence of the central and south american countries.
6. At the time the kingdom of belgium was established, the provinces in the south were catholic; those in the north, mainly protestant.
7. Before mr. wilson was elected to the presidency, he was governor of new jersey, having earlier been a professor of history at princeton university.
8. Fifth avenue in new york is a fashionable shopping district, as is regent street in london.
9. He has always longed to make a trip into the sahara desert. He can start soon, for on tuesday he will disembark from his ship at algeria in africa.
10. All californians are quite naturally proud of their state's climate and scenery.
11. Many of the novels of edith wharton portray new englanders, while those of edna ferber deal chiefly with middle westerners.

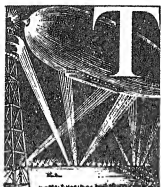
12. It is difficult to discover the origin of the cajuns, a race of people found chiefly in alabama and louisiana.
13. O. henry's short story, "the four million," is from a volume also entitled *the four million*.
14. Daniel defoe, whose story, *robinson crusoe*, we all have read, also wrote a satiric essay entitled "the shortest way with dissenters."
15. The ural mountains at the north and the ural river at the south virtually form the boundary line between eu-rope and asia.
16. He is fortunate in being able to go to the south for the winter and to the north for the summer.
17. Pretty soon now i'll tell "sleepy" and "gabby" how completely they have been tricked.
18. Hudson river and hudson bay are named after the same man, henry hudson.
19. Before his promotion, he was a major on general steffen's staff. He is now a colonel.
20. The treaty of ghent, ending the war of 1812 between eng-land and the united states, was signed two weeks before the battle of new orleans was fought.
21. The old hotel warwick is on mulberry street.
22. Our spring vacation begins soon enough so that i can reach topeka early in the morning of easter sunday.
23. Everyone admired her parisian gown.
24. The hayes museum and the lafayette building face each other across madison park.
25. The weather has been about the same in december as it was in september.
26. When the continental bus company begins operations, you may change your opinion of travel by bus.
27. He said he enjoyed reading maurice hewlett's story, "a madonna of the peach tree."
28. He called out, "wait, i'll be there in a moment."
29. A flock of gray geese dot the sky,
 their forms clear-cut against deep rose;
 as though an unseen painter bade
 them stay their endless flight to pose.

The capitalization principles we have been studying reflect contemporary usage. However, we must be constantly alert to acceptable variations among capitalization principles; to changes that occur from time to time; and to minor exceptions to our rules. In case of doubt, our court of last resort should be a recent edition of an unabridged dictionary. We never shall become so competent or knowing in the ways of language that we can do without the assistance offered by that most complete of language books. This fact becomes more apparent to us, not less, the longer we write and speak.

CHAPTER XI

IN WHICH WE MASTER THE PRINCIPLES
OF PUNCTUATION

THE PART PUNCTUATION PLAYS IN EXPRESSION



THE ways in which both writer and reader are served by capitalization and punctuation are discussed and illustrated at the beginning of the chapter which precedes this. If any of us have forgotten what these ways are, it would be well to reread the pages on which they are described. As has been said before, we often think of punctuation as pertaining to written expression alone. But we are mistaken in this idea, for oral expression is also punctuated. Of course the methods the speaker uses are necessarily different from those of the writer. But the speaker punctuates nevertheless.

The speaker punctuates by means of pauses—sometimes very brief, sometimes longer. He punctuates by means of voice inflection. He shows that he is in doubt, surprised, or affected by strong emotion, both by what he says and by the way he says it. In one way or another, he indicates that he is temporarily interrupting his chief train of thought for the insertion of a minor idea, a side light upon this principal line of thought. Moreover, by means of both voice inflection and pause, he reveals to his hearers that he is moving from one part of his subject to another, or from one point of view to a second.

As we all probably realize, punctuation is the writer's way of doing these same things. By means of punctuation, the writer shows relations between thoughts and also, to some extent, he indicates his attitude toward what he is saying. He distributes his pauses; he places his emphasis; he separates his speakers in a dialogue; he does all of these things, in part at least, by punctuation. Just as punctuation by inflection and pause is in reality an intrinsic part of spoken language, so is punctuation by means of certain symbols an intrinsic part of written language.



Punctuation is a system of shorthand used by the writer to give quick and easily followed guidance to the reader. It says such things as the following to the reader: "This is the end of that particular thought." "I want to add something before I go on." "I am requesting information." "I am surprised or excited." "I am not saying this; someone else is." "Each of these items is a member of a series." "This is the name of a story." "Now I am going to give you a list." "A letter is purposely left out of this word." (By the use of what marks of punctuation does the writer make these statements to the reader?)

Throughout our investigation of punctuation, let us remember the facts we have just been discussing. Especially should we keep in mind the fact that punctuation does not

consist of a handful of little marks that the writer scatters through his composition after he has completed it, but that it is an integral part of the composition itself. Indeed, it may almost be said that punctuation is a part of one's process of thought.

DISCOVERING AND STATING THE PRINCIPLES OF PUNCTUATION

Before we set about illustrating the various punctuation usages and stating the principles that govern them, it might be well to group and list the marks of punctuation. For convenience they may be grouped into three general classes: (1) marks whose chief use is to terminate sentences—called *terminal* or *end* punctuation; (2) marks used to indicate pauses or breaks within sentences—sometimes called *inside* punctuation; (3) other marks.

1. Terminal or end punctuation marks:

- the period
- ? the question mark (interrogation point)
- ! the exclamation mark (exclamation point)

2. Inside punctuation marks:

- , the comma
- ; the semicolon
- : the colon
- the dash
- () parentheses

3. Other punctuation marks:

- ‘ ’ single quotation marks
- “ ” double quotation marks
- ’ the apostrophe
- the hyphen

HOW THE PERIOD IS USED

Group Problem 80

A. Two uses of the period are illustrated in the sentences following the instructions in C. What are these uses?

B. In a magazine, newspaper, or book find four examples of each of these two uses of the period. Bring your examples to class.

C. Be ready to write on the blackboard four sentences of your own that illustrate these two uses.

1. The boys have plenty of time to prepare for the picnic.
2. The doctor was here just a moment ago.
3. The committee consisted of Mr. E. O. Reeder, Dr. Albert C. Weaver, and Mrs. F. H. Severn.

Doubtless your statement of the uses of the period is much like the one which follows.

The period is used in two ways: to complete a declarative sentence and to complete an abbreviation.

HOW EXCLAMATION AND QUESTION MARKS ARE USED

Group Problem 81

A. In the sentences that follow, the uses of the question mark and exclamation mark are illustrated. After you have inspected the sentences, state the use made of each of these marks.

B. Find and be ready to explain to the class two examples of the use of the question mark and the exclamation mark.

C. Write on the blackboard two sentences of your own, one illustrating the use of the question mark and the other the use of the exclamation mark.

1. Do you expect to take the trip again next summer?
2. Who was it whom you asked to give me the message?
3. Listen! Don't you hear that grating sound?
4. Drop that gun!

The foregoing sentences, as well as those you have found and those you have written, illustrate these facts:

The question mark is used to complete a question (an interrogative sentence), and the exclamation mark is used to complete an exclamation.

It happens now and again that a declarative sentence contains elements that are exclamatory or interrogative. Sometimes, too, an exclamation is put in the form of a question. Such sentences should be completed by the terminal mark that, everything considered, seems best to indicate the purpose of the writer. Two terminal marks should never be used.

HOW THE COMMA IS USED

Group Problem 82

A. Of all the inside punctuation marks, the comma is the most useful and is employed in the most numerous ways. Several groups of sentences follow. Each group illustrates a use of the comma. Inspect the sentences in each group. Having done so, prepare a statement of the usage illustrated.

B. Find in a newspaper, magazine, or book two examples of each of the comma uses illustrated in the groups of sentences. Bring these examples to class and be ready to explain them.

C. After you have completed parts *A* and *B* of this problem, write nine groups of sentences—a group illustrating each of the comma uses. Each group should contain at least three sentences.

Group I

1. In his pockets were marbles, tops, coins, and stamps.
2. Is it animal, vegetable, or mineral?
3. His course took him across rivers, into swamps, over mountains, and through forests.
4. Caesar said that he came, he saw, he conquered.

Group II

1. The boys expect to go away for the summer, but I am afraid they will not be able to do so.
2. Mary will take care of the baby all day, and Dick will attend to the furnace and do the other chores.
3. The old gentleman is most anxious to get into the courtroom, for his grandson is trying his first important case.

Group III

1. "I find it impossible to come," he answered.
2. "Why," she asked, "did you leave so soon?"

Group IV

1. It looks like rain, I think, but I may be wrong again.
2. You should not forget, however, that he has been a dependable man all these years.
3. The girl had worn a blue coat, they recalled, when she last had been seen.

Group V

1. Gerald, where under the sun did you find that snake skin?
2. As you see, my friends, we are faced with a serious and difficult situation.
3. Rollo, try whistling that part instead of singing it.

Group VI

1. I'll see West, the secretary, and tell him of the omission in the minutes.
2. One of the most interesting rivers in America, the Hudson, is affected by ocean tides.
3. These mountains, the Apennines, are famous in history.

Group VII

1. We went from Havana, Cuba, to Kingston, Jamaica.
2. Her address is 1016 Linden Boulevard, Kansas City, Missouri.
3. The date was July 4, 1776.

Group VIII

1. In the meantime, it will be well for you to avoid late hours.
2. Ever since, I have been fearful of such rapid driving.
3. We wired him this morning, even though our letter should have reached him last night.
4. Everyone is most welcome, both members and nonmembers.
5. Yes, it would be well to add another sentence.

Group IX

1. I know it was the man who wore a blue coat.
2. Wilbur, whom we all know, can be relied upon to take the message.

3. Did you see the plane that crashed near town last night?
4. The farm that he bought turned out to be a rare bargain.
5. Mattern, whose father and grandfather were also doctors, has become a noted surgeon.

Notice in Group IX that the clauses *who wore a blue coat* in sentence 1, *that crashed near town last night* in sentence 3, and *that he bought* in sentence 4 definitely point out, or specify. They show clearly *what* person, place, or thing is meant. Such clauses are called *restrictive clauses*.

Likewise observe that the clauses *whom we all know* in sentence 2 and *whose father and grandfather were also doctors* in sentence 5 merely give *added* information about a person whose identity is already clear to the reader. They do not point out or specify. For that reason they are called *nonrestrictive clauses*.

Which of these kinds of clauses is separated by commas from the remainder of the sentence? What is the reason for that separation?

The nine groups of sentences illustrate the chief uses of commas. So do the sentences you have found and those you have constructed, if you have done your work thoughtfully. The several comma uses may now be summarized. In the summary, the uses of the comma are arranged in the same order as the illustrative groups of sentences; that is, the first use is illustrated by the sentences in Group I; the second by the sentences in Group II; and so on. Compare these statements with the ones which the class prepared in connection with each of the sentence groups.

The comma is used:

1. To separate words, phrases, or short clauses in a series. (A comma is used between the last two members of the series even though these two members are

- joined by a co-ordinating conjunction. If *all* members of the series are joined by co-ordinating conjunctions, commas are not needed.)
2. To separate relatively long clauses joined by *and*, *but*, *or*, *nor*, or *for*.
 3. To separate such expressions as *he said*, *she answered*, *we shouted*, and *they called* from direct quotations. (Review page 336 and look ahead to pages 365-367.)
 4. To separate slightly parenthetical words, phrases, or clauses from the remainder of the sentence. (Parenthetical expressions are those used to insert an explanation or to indicate a transition in thought. For the punctuation of parenthetical expressions that constitute a distinct break in the sentence, see the uses of the dash and parentheses.)
 5. To separate from the rest of the sentence a word or words used to address an individual or a group. (Such words are called *words of direct address*.)
 6. To separate from the rest of the sentence a word or words used in apposition. (A word used in apposition is called an *appositive*. Its purpose is to explain definitely, or to rename, the person, place, or thing spoken of. If the appositive constitutes no perceptible break in the sentence, it need not be set off by commas: *My son George is here*.)
 7. To separate the street address from the name of the town, the name of the town from that of the state, and the name of the state from that of the country in an address written consecutively; and to separate the day of the month from the year in a date.
 8. After introductory words, phrases, or clauses and before concluding words, phrases, or clauses, if punctuation is necessary to prevent confusion or ambiguity or to indicate a slight break in the movement of the sentence. (The writer, keeping clearly in mind the thought he wishes to express, must decide whether

the comma is really essential. If it is not needed in a particular sentence, it should not be used.)

9. To separate nonrestrictive clauses from the remainder of the sentence.

As you studied the groups of sentences preceding the list of comma uses, you doubtless observed that commas are often used in pairs—that is, one comma precedes a word or a group of words and another follows it, thereby separating the punctuated expression from the remainder of the sentence. The position in the sentence of the punctuated expression determines whether it may be separated from the rest of the sentence by one comma or whether it needs a comma before it and another after it. We need to take note of this fact especially in connection with the fourth, fifth, and sixth uses of the comma.

HOW THE SEMICOLON IS USED

Group Problem 83

A. The semicolon is employed in three closely related ways. These ways are illustrated in the following groups of sentences. Inspect each group of sentences carefully and then formulate a statement concerning the use illustrated.

B. Write three sentences illustrating each of the semicolon uses.

Group I

1. I have tried the plan frequently; I know that it works.
2. He has been unable to move his body for several days; his mind, however, is as alert as ever.
3. Bands were playing; flags were waving; people were cheering; and whistles were blowing.

Group II

1. It has been the most arduous and time-consuming journey we have ever taken; but we have arrived safely at last; and you may be sure that although we are weary we are very happy.

2. She has been exceedingly patient in her efforts to give him the needed assistance; and she still is of the opinion that he can overcome his unfortunate weaknesses in speech.



Group III

1. Ralph looked in the cellar, attic, and garage; wherever he went he called Lloyd's name, hoping for an answer each time; at last, however, tired and a little fearful, he sat down to his solitary dinner.
2. They packed their equipment carefully, trying to be sure that nothing was left behind; nevertheless, throughout the whole first day's drive they kept asking each other if this, that, or the other article had been brought along.
3. The visiting hours are from two to three o'clock on Monday, Wednesday, and Friday; from seven to eight every evening; and from nine to ten on Tuesday, Thursday, and Saturday mornings.

As was said at the start of Group Problem 83, the three uses of the semicolon are very similar. The following statements describe these uses. The first use is illustrated by the sentences in Group I, the second by those in Group II, and the third by those in Group III.

The semicolon is used:

1. To separate co-ordinate clauses not joined by conjunctions. (Even though the last two of a *series* of co-ordinate clauses are joined by a conjunction, they are also separated by a semicolon.)

2. To separate long co-ordinate clauses even though they are joined by conjunctions.
3. To separate co-ordinate divisions of sentences (phrases or clauses), one or more of which contains commas. (However, if there is no danger of ambiguity, commas may be used to separate these co-ordinate divisions.)

As you read and consider the foregoing statements covering the uses of the semicolon, you should check them against the illustrative sentences as well as the sentences you have prepared.

Frequently the break in thought indicated by the semicolon may be shown in other ways. Sentence 1, Group I, for example, could have been written as two sentences. In sentence 3 of the same group, it would be correct to separate the clauses by commas instead of semicolons. In some of the other sentences in Groups I—III similar variations in punctuation are possible.

HOW THE COLON IS USED

Group Problem 84

A. The colon has five uses. One of these uses has already been discussed and illustrated in connection with the salutation of business letters. (See page 152.) This use will not be illustrated in the present problem. Of the remaining four uses, three are similar. The final use is, as you will see, quite unlike the others.

Four groups of sentences follow, each group containing sentences illustrating one of the colon uses. Scrutinize each sentence in every group and determine the function of the colon. Then formulate statements describing each of the four uses.

B. After you have completed part *A* of this problem, each of you will prepare four groups of sentences. Each group should contain three sentences exemplifying one of the uses of the colon.

Group I

1. The cave was filled with rich treasures: precious stones, jewels, caskets of minted money, and bars of gold and silver.
2. He showed the gentleness of his character in the following ways: by his kindness to fellow beings in distress; by his consideration of his employees; by his quiet, calm manner in the midst of difficulty; by the generosity of his estimates of others; and by his ready acknowledgment of his own weaknesses.
3. Oliver Goldsmith achieved success in four types of literature: poetry, the novel, the drama, and the essay.

Group II

1. The speech begins as follows: "Who can be wise, amazed, temperate and furious, loyal and neutral, in a moment?"
2. The poem ends with these lines:

"A mind at peace with all below,
A heart whose love is innocent."

Group III

1. The captain upheld a tradition of the sea: He went down with his ship.
2. I have a final question to ask: Why did you wait until morning to report the accident?

Group IV

1. Her train is due to arrive at 7:15 this evening.
2. A new record of 1:12:06 was set for the distance.

How do your statements regarding the uses of the colon check with the following?

The colon is used:

1. To conclude a statement introducing a list.
2. To conclude a statement introducing a relatively long or formal quotation.
3. To separate an independent clause from a statement which explains it. (If the explanatory statement is

also an independent clause, the first word is usually capitalized.)

4. To separate hours from minutes when clock time is expressed in numerals, and to separate hours, minutes, and seconds in expressing elapsed time.

HOW DASHES AND PARENTHESES ARE USED

Group Problem 85

A. Dashes are used singly and in pairs. Inspect the two groups of sentences which follow. In the first group single dashes are used to perform a particular function. In the second group dashes are used both singly and in pairs, but their use in these sentences is for the same purpose. Prepare statements regarding the two uses of the dashes illustrated in these groups of sentences.

B. In magazines, newspapers, or books find two illustrations of each of the statements you have formulated. Bring these illustrations to class and be ready to explain them.

C. Having completed parts *A* and *B* of the problem, each of you will write two sentences illustrating your first statement and four sentences illustrating your second.

Group I

1. The cause of the explosion, the amount and seriousness of human injury, the property loss, the condition of the remainder of the building—these are only a few of the problems you face as investigators.
2. The squalor of his childhood environment, the lack of any regular schooling, the early death of his parents, the cruelty of his first employers—these circumstances, all of them, must be considered as we pass judgment on this unfortunate young man.

Group II

1. Lord Byron—that is his portrait next to Leigh Hunt's—probably excited more popular interest than any other poet of his time.

2. Finally, at almost ten o'clock, Donald arrived—is he always late?—and took his place without seeming to realize how much his delay had inconvenienced the rest of us.
3. If you really try hard enough, you can do this job excellently—you know that as well as I do.
4. He practiced sliding bases until he was completely exhausted—so exhausted that he fell asleep while reading his favorite comic strip.

How do your statements for the uses of dashes compare with the following?

1. A single dash is used following a series of words, phrases, or clauses concerning which a summarizing statement is to be made. (A colon may be employed instead of a dash in this situation.)
2. A pair of dashes or a single dash is used to separate from the remainder of the sentence words, phrases, or clauses which constitute a marked break in the thought. (A pair of dashes is used if the break occurs in the midst of the sentence. A single dash is used if the break constitutes the final part of the sentence.)

Group Problem 86

A. Two groups of sentences follow. Each of these groups illustrates a use of parentheses. As you study the sentences you will discover (1) that the uses are somewhat similar; (2) that one of them closely resembles the use of pairs of dashes. Prepare two statements, one for each of the uses of parentheses.

B. Find and bring to class examples of the uses of parentheses. Be ready to explain the examples you find.

C. After you have completed parts *A* and *B* of this problem, each of you will write four sentences, two of which will illustrate your first statement and two your second.

Group I

1. Jim flew into a rage (and what a rage it was!) when he learned that the message had not been sent.

2. She waddled across the stage like a flat-footed duck (you remember that gait of hers).

Group II

1. Use the question mark (?) to complete an interrogative sentence.
2. They forwarded two dollars (\$2.00) to pay for the damage.
3. Try that seat (the one with the high back) if you do not like this one.

Do your statements correspond to those which follow?

Parentheses are used:

1. To separate from the remainder of the sentence words, phrases, or clauses which constitute a marked break in the thought. (See statement 2 in regard to dashes.)
2. To enclose material which confirms, explains, or restates in a different manner something already expressed.

In this book and doubtless many others you have observed two other ways in which parentheses are sometimes used. These uses may be stated as follows:

3. To enclose letters or numbers preceding each of the items in a series, as on page 367.
4. To enclose a sentence which constitutes a marked break in the thought of a paragraph.

Find and bring to class at least two illustrations of each of these uses.

HOW QUOTATION MARKS ARE USED

Group Problem 87

A. Each of the following groups of sentences illustrates a different use of quotation marks. Having examined each group thoughtfully, prepare a statement describing the use illustrated in it.

B. After your statements have been completed, write three sentences illustrative of each. Read your sentences to the class—or, better still, place them on the blackboard—and explain to the class your use of quotation marks.

Group I

1. The poem begins as follows: "The curfew tolls the knell of parting day."
2. "Why do you believe such a tale?" he asked.
3. "Quick! Get out of sight!" she called.

Group II

1. "The Third Ingredient" is the title of the story.
2. He first called his statue "A Young Girl"; later, however, he renamed it "Adolescence."
3. Have you ever seen Steen's painting, "The Consultation"?
4. After we have read Brooke's poem, "The Soldier," we shall wish to read his "The Dead."

Group III

1. That actor is certainly a "ham."
2. His "humility" is nothing more nor less than a thin mask for his greed.

The uses of quotation marks illustrated in Groups I and II are much more important to us than is the one exemplified in the third group. However, since we shall have occasional need for the third use, it will be well for us to remember it.

Quotation marks are used:

1. To enclose a direct quotation.
2. To enclose the titles of *short* literary compositions and the names of pictures, statues, and pieces of music.
3. To enclose a word or expression used in an unusual way. (Quotation marks should be used only rarely for this purpose. A writer should strive to make clear his humorous or ironical intent without employing quotation marks to call attention to it.)

To prevent possible confusion, the following group of sentences has been separated from the others which illustrate the use of quotation marks.

Inspect this fourth group of sentences carefully. Then:
(1) Prepare a statement which describes the use of quotation marks in these sentences. (2) Find in a book or magazine two illustrations of it. (3) Write two sentences exemplifying it.

Group IV

1. "The words, 'They know not what they do,' express perfectly my surprise at your conduct," he concluded.
2. The old lady replied, "When you said, 'Just a moment, please,' why didn't you tell me honestly that you never expected to let me see him?"
3. "Yes," she replied, "I am very fond of Wordsworth's 'Lucy Gray,' but I don't care for his 'Simon Lee.'"

Is your statement concerning situations like those illustrated in the foregoing sentences something like this?

4. Single quotation marks are used to enclose within one direct quotation another direct quotation or a quoted word or title. (If, as in sentence 3, the principal direct quotation is completed by a quotation within it, both the single and double quotation marks must be used at the end of the sentence.)

Group Problem 88

A. Turn again to the illustrative sentences in the preceding group problem and notice the position of the period, comma, semicolon, question mark, and exclamation mark with respect to closing quotation marks. ("Closing quotation marks" are those which complete the quotation.) Having done so, prepare answers to the following questions. If you are in doubt about the answers to any of the questions, search for further evidence in this book or in any other books or magazines you care to use.

1. Where is a comma placed in relation to closing quotation marks?
2. Where is a period placed in relation to closing quotation marks?
3. Where is a semicolon placed in relation to closing quotation marks?
4. Where is a question mark placed in relation to closing quotation marks?
5. Where is an exclamation mark placed in relation to closing quotation marks?

B. Find and bring to class illustrations of each of the punctuation situations covered by your answers to the foregoing questions.

C. Write two sentences illustrating each of the situations covered by your answers to the five questions.

In the matter of the use of quotation marks with other marks of punctuation, we are confronted with certain variations of usage. The statements which follow, however, and the illustrations of these statements, conform to what appears to be the best contemporary usage. In other words, in our own writing we shall not go wrong if we are guided by the following principles:

1. Place the comma and the period to the left of closing quotation marks.
 - a.* I heard him say, "Look out," but I'm sure he didn't add, "for the bridge."
 - b.* Garnet has just read Masefield's "A Consecration," and now Judith will read Eastman's "Invocation."



2. Place the semicolon to the right of closing quotation marks.
 - a. I know you believe the saying, "Whatever is, is right"; however, such a belief may cause you to accept all situations too readily.
 - b. Of all of Sandburg's poems, George's favorite is "Fog"; mine is "Grass."
3. Place the question mark and the exclamation mark to the left of closing quotation marks if the quotation itself is a question or an exclamation.
 - a. He asked, "Just why did you do that?"
 - b. "Jump!" she shouted.
4. Place the question mark and the exclamation mark to the right of closing quotation marks if the quotation itself is not a question or an exclamation but is included within a sentence which is a question or an exclamation.
 - a. Have you ever read Ring Lardner's story, "Elmer the Great"?
 - b. How skillfully Poe affects one's senses in "The Masque of the Red Death"!

HOW THE APOSTROPHE IS USED

Group Problem 89

A. Three groups of sentences follow. Each group demonstrates a use of the apostrophe. Having inspected each group of sentences, prepare a statement of the use of the apostrophe exemplified in that group.

B. Write three sentences illustrating each of the apostrophe uses. Have a fellow pupil check your sentences while you examine his.

Group I

1. The meeting of the boys' choir has been postponed.
2. Should the assistance of the Ladies' Auxiliary be enlisted?

3. Suddenly the monkey's chatter became almost deafening.
4. The child's food will have to be chosen carefully.

Group II

1. I'll go if you'll call for me at two o'clock.
2. Where's the car? It isn't in the driveway.
3. It's nine-thirty now. We'll wait until it's ten o'clock.

Group III

1. His *u's*, *v's*, *r's*, and *n's* look alike.
2. Try not to string together clauses beginning with *so's* and *and's* and *then's*.
3. He makes his \div 's in a curious way.
4. Are these 3's or 5's?

Are your statements describing the uses of the apostrophe like the following, and do your sentences illustrate these statements correctly? Check both your statements and your sentences carefully.

The apostrophe is used:

1. To indicate possession. (Often an *s* is required in addition to the apostrophe. Moreover, a few words have special forms, requiring no apostrophe in the possessive. See the next problem and the discussion following it.)
2. To indicate the omission of a letter or letters from a word. (Words so written are called *contractions*.)
3. With *s* to form the plural of letters of the alphabet, of numerals, of signs and symbols, and of words used out of context. (When words are merely listed in a sentence, as in sentence 2, Group III, of the foregoing problem, they are said to be used "out of context.")

Written Problem 56

As you already know, the apostrophe is added to some words to show possession; to other words *'s* is added; and still other words change their form entirely to show possession. The

purpose of this problem is twofold: (1) to afford you experience in forming the possessive of various kinds of words, and (2) to assist you to state the principles governing the formation of possessives.

A. Write sentences in which you use the possessive form of each of the following words:

boy	Keats	gentlemen	it
girls	everyone	Ellis	he
lady	Browning	weeks	she
ladies	people	prince	they
women	robin	who	I

B. Be ready to explain and defend your manner of forming the possessive of these words.

C. Prepare statements which accurately set forth the facts you have discovered about the formation of possessives.

If you thoroughly understand and thoughtfully employ the following summary of the ways in which possession is indicated, most of your difficulties in this matter will disappear. In this summary, the terms *noun*, *personal pronoun*, *relative pronoun*, *indefinite pronoun*, *singular*, and *plural* are used. Most of you probably already know what these terms mean. However, should you feel doubt concerning the meaning of any of them, look the words up in the Index and turn to the references you find there.

1. Form the possessive of singular nouns by adding 's.

(If the 's results in an unpleasant hissing sound, as in *the princess's sister*, the possessive may be shown by using a phrase, thus: *the sister of the princess*.)

dog, dog's baby, baby's James, James's Haddox, Haddox's
ox, ox's John, John's Burns, Burns's Wallace, Wallace's

2. Form the possessive of plural nouns not ending in *s* by adding 's.

men, men's oxen, oxen's mice, mice's cattle, cattle's

3. Form the possessive of plural nouns ending in *s* by adding the apostrophe after the *s*.

ladies, ladies'

boys, boys'

Joneses, Joneses'

Wilkinses, Wilkinses'

4. Form the possessive of indefinite pronouns by adding *'s*.

anyone, anyone's

everybody, everybody's

5. The personal pronouns and the relative pronoun *who* have special forms for the possessive. Neither the apostrophe nor *s* is used in the formation of the possessive of these words. (Consult pages 400 and 402.)

HOW THE HYPHEN IS USED

Group Problem 90

A. Inspect the two groups of sentences that follow and tell how the hyphen is used in each group.

B. Find five hyphenated words in the dictionary and use them in sentences.

Group I

1. I am sure that it will be impossible to get all the syllables on one line.
2. What do the two sentences in this group help to demonstrate concerning the division of words that cannot be completed on the same line on which they were commenced?

Group II

1. Rex has just been graduated from the Madison High School. His success in his high-school science indicates that he should do well in the civil-engineering studies he will pursue in college.
 2. The top of the table is made from three-ply veneer.
 3. You have the whole thing topsy-turvy.
- C.* After you have completed parts *A* and *B* of this problem, find eight examples in this book of the uses of the hyphen.

See whether these uses can be explained by the statements which follow.

The hyphen is used:

1. At the end of a syllable, to show a break in a word that is incomplete at the end of a line of writing.
2. To join the parts of a compound word.

A *compound word* is a word made up of two or more other words. There are many compound words in the English language. Some of them are not hyphenated; others are. If in doubt about hyphenation there is only one thing to do: Look the word up in an unabridged dictionary.

As you have probably noticed, we frequently employ an adjective and a noun together to describe some person or thing. In doing so, we form a new adjective. Ambiguity is often avoided if adjectives so formed are hyphenated when they precede the word modified. (See the hyphenated words in the first sentence of Group II in the foregoing problem.)

HOW ITALICS ARE USED

Group Problem 91

Although the use of *italics* (slanting type) is not precisely a part of punctuation, nevertheless the function of italicization closely resembles that of punctuation. Hence we may consider italicization at this point in our studies.

A. Four groups of sentences follow. In each sentence certain words and expressions are italicized. Prepare a statement which describes the italicization in each group.

B. Write two sentences which illustrate each of the statements you have formulated.

Group I

1. Scott's *Lady of the Lake* is a long narrative poem, but it is shorter than his novel, *Guy Mannering*.

2. I like *Caesar and Cleopatra*, Shaw's play, better than Shakespeare's *Antony and Cleopatra*.

Group II

1. His favorite newspapers are the *Times* and the *Citizen*.
2. The article originally appeared in the *Southern Monthly*, but was reprinted in the *Magazine Digest*.

Group III

1. The Latin phrase *una voce* means "unanimously."
2. This prisoner was caught in the act (*in flagrante delicto*).

Group IV

1. None of the pupils could spell either *desiccated* or *harassed*.
2. The distinction between *will* and *shall* is a useful one, but it is no longer strictly observed.

The uses of italics illustrated by the preceding sentences may be stated briefly.

Italicize:

1. The titles of *long* literary compositions of all types. (See statement 2 in regard to quotation marks.)
2. The titles of newspapers and magazines.
3. Foreign words or expressions. (As such words become a part of English, they are no longer italicized.)
4. Words and symbols used out of context.

It is permissible, also, to italicize for emphasis. However, it is preferable to choose words and to construct sentences so that the intended emphasis is achieved without the use of italics.

Of course when we write by hand or when we use the typewriter we cannot italicize. We may indicate italics, however, by underlining. When a book is in manuscript form, all of the words and expressions which later appear in italics are underlined. In your future compositions, therefore, indicate by underlining any matter that should appear in italics.

TESTING AND INCREASING OUR SKILL IN PUNCTUATION

Up to this point we have been discovering and stating the principles of punctuation. Before continuing the punctuation activities, it would be well to return to the beginning of the chapter and review all the punctuation usages. You should give especial attention to those elements which were new to you and those which have caused you trouble in the past. Moreover, as you work with the problems which follow, you should frequently consult both the illustrative sentences and the principles in order to be sure of your mastery of punctuation.

At this time it also would be well to refer to Chapter VI to refresh your memory concerning the punctuation of the headings, inside and outside addresses, salutations, and the closing words of letters.

Group Problem 92

Explain clearly and without hesitation the purpose of each mark of punctuation used in the following sentences.

1. He was bitterly cold—so cold that his lips were blue, his cheeks colorless, and his fingers stiff and numb.
2. As the top-rope was drawn taut, the topsail was torn to shreds.
3. Three companies' representatives conferred in my office at nine o'clock on Monday morning, April 8, 1935.
4. He shook all over—you remember how he laughs from head to foot—when I told him about your dance with the prince.



5. I suggest that you consult Tom Tyler, the detective; he investigated a case for me once, a very difficult case.
6. Do you expect Dr. Arlow this morning, or will he wait until afternoon and bring Dr. French with him?
7. I am carrying five subjects: history, English, science, Latin, and music; however, I am sure that I can join the Players without neglecting my work.
8. The first poem in Palgrave's *Golden Treasury* is Nash's "Spring."
9. He pondered for a moment and then asked this question: "Why did you tell such a different story—a story totally unlike your present one—at the inquest?"
10. Wealth, a devoted family, a beautiful home, health, a successful business—all these are his; despite them all he seems discontented.
11. If you won't dress up too much, I'll go with you, although I'm sure you'd have a good time by yourself.
12. Do you know the difference between a two-cycle and a four-cycle motor?
13. It is only natural, of course, that we should think of T. C. Hubbard in connection with that position; he held it, as I recall, for over eighteen years.
14. "Stop that yelling," he said, and, although he said it quietly, no one misunderstood him.
15. Wasn't it here, Helen, that we saw Sansovino's painting, "Bacchus"?
16. At exactly 11:15 the alarm bell rang; by 11:25 the building was empty; and at 11:40 the pupils, every one of them, were back in their seats.
17. His desk was littered with books, pamphlets, letters, scraps of manuscript, and odds and ends of pencils.
18. He is a tall, thin, long-armed man; you should recognize him by his beaklike nose, his piercing eyes, his hollow cheeks, and his scraggly mustache.
19. Get these things for me: a pair of tennis shoes, a bathing suit, a sweat shirt, and some shorts.
20. Bring both books (yours and your sister's) so that we can compare them with ours.

21. Since your letter to the Acme Mirror Co. was a business letter, your salutation should have been completed with a colon (:).
22. "The one-act play, 'Wurzel-Flummery,' by A. A. Milne, is very interesting," Flora answered.
23. Did you say that you also like J. M. Barrie's short plays—"The Old Lady Shows Her Medals," for instance?
24. While I am finishing the dishes, call Mr. Holcomb, treasurer of the Community Ice Company, and ask him whether he has corrected our bill yet.
25. Jennings, who is manager this year, is quite different from the man who ran the club last season.
26. "Tam o' Shanter" is the title of one of Burns's most humorous poems.
27. An excellent rule to follow is this: Tentatively plan the whole of any activity before executing any of the parts.
28. Shall we purchase that etching (the one of the cathedral) if the bidding doesn't go too high?
29. She hesitated and then said weakly, "I heard the words, 'If they try, I'll . . . ' but I couldn't make out the rest—honestly I couldn't."
30. Most of the bank notes were of small denomination, but there were a few 50's and 100's in the lot, I'm sure.
31. Among the stories he recommended are these: "After Homer—What?" and "Witches' Holiday."
32. The boy's hands are so slender that I'm sure he could wear girls' gloves; but, strangely enough, his feet are larger than the average man's.
33. Miss Foster was trained for high-school teaching, but she is proving to be an excellent elementary-school supervisor.
34. This is the last sentence in this problem; it is one of the longest of all; its punctuation and structure, however, are simple; and I'm sure you will have no difficulty with it.

Written Problem 57

Write twenty sentences, each containing at least one mark of punctuation in addition to that which terminates the sentence. In these twenty sentences employ all the marks of punctuation.

Illustrate as many as possible of the various uses of the several marks.

Be prepared to put your sentences on the blackboard and to give the reason for the use of each mark of punctuation they contain.

Group Problem 93

The following sentences are without punctuation except for the periods which complete them. Moreover, the periods which complete certain of the sentences should be changed to question marks or exclamation marks.

Copy all of the sentences, supplying punctuation where it is needed and changing periods to other terminal marks when necessary. If italicization is needed, underline the words requiring it.

Be ready to justify your punctuation of the sentences in which you added marks or changed them, and to explain your reasons for leaving certain of the sentences as they stand.

1. Fellow students just why are you so anxious to discontinue the school paper.
2. Ants, flies, mosquitoes-bugs of every description and garter snakes; these were all constant and much too attentive companions.
3. "Hurry up, he called; Do you want to get there after the party is all over.
4. It is hoped of course that all of you yes you too Maisie will take some part in the production.
5. The story entitled 'The Shot' written by Alexander Pushkin is included in many anthologies; and, unless I am greatly mistaken, every one of you will enjoy it.
6. His letter was written on January 30 1935 while he was living at 331 Macon Street Jacksonville Florida.
7. I arose at 715, was ready for work by 815, and have been at my desk until now-despite this long day, however, I seem to have accomplished very little.
8. It is useless apparently to discuss the matter further with you you refuse to listen to reason.
9. It is possible to use the words two to too consecutively

in one sentence so that they make sense. Here is an example He has devoted the last month or two to too much play.

10. Dr prof and rev are abbreviations for doctor professor and reverend however it is preferable to write such words in full as follows doctor professor and reverend. On the other hand mister and mistress are almost always abbreviated when used with names.
11. This is the first time Ive attended any part of a six day bicycle race and as you prophesied I find it most exciting.
12. The sign read thus Drive Slowly Speed Trap Ahead.
13. Seeing the sign Ben laughed and said What else can you do on a road like this.
14. The motion picture version of Dickenss David Copperfield interested me much more than that of Dumass Count of Monte Cristo.
15. Where were you when the baby started crying for its supper.
16. Well theyve started at last and its about time.
17. Ever since her uncle has been her most helpful teacher.
18. How can you be sure he will arrive this morning if you are not certain that he was able to start on time.
19. Its most peculiar that Ive not heard from him since he left El Paso Texas.
20. The heavyweight wrestlers manager protested the judges decision vigorously he threatened to withdraw his man from the contest but finally after several minutes delay he agreed to let the match proceed.
21. He said When I asked Will you help us she answered Ive helped you enough already and with that she left the room.
22. The lines as I remember them go like this
 Against stupidity the very gods
 Themselves contend in vain.
23. If you can send ten dollars only ten dollars you will help us mightily in our present distress.
24. Have you ever read Edith M Thomass poem Frost To-night.

25. It didnt seem to me that all those peoples ohs and ahs were quite sincere.
26. Freddy who has played the part before will be glad to take Edwards place in the rehearsal.
27. We feel very sorry for Mr and Mrs Evans and every member of the group wishes to be of assistance to them.
28. The banquet will be held at the Rexford the most delightful hotel on the beach.
29. His clothes were a sight His hat was dirty and battered his shoes once brown were mud stained a grayish yellow and from one of them the heel was missing his trousers were torn and wrinkled and his coat buttonless and ragged showed plainly that it had served as a pillow at night.
30. His record for the hundred yard dash is 96 nine and six tenths seconds but he hopes to lower it in the spring.
31. Glen is an earnest boy so earnest indeed that he often does not distinguish between what is important and what is insignificant.
32. A period . or a comma , is always inside to the left of closing quotation marks " .
33. This accident he said is especially unfortunate coming as it does on the heels of the numerous warnings we have already received.
34. If that glove is yours then where is his. Theyre just alike you know.
35. Whos going to help Jenkins with his science.
36. It is well that we decided to bring James and his wife along, isnt it.
37. Did you say I could borrow the book which contains Merimees story Mateo Falcone.
38. That car has seen its best days but it certainly has given us excellent service.
39. Do you remember which of Shakespeares characters said this Prouder than rustling in unpaid-for silk.
40. Three things are clear my friend You are unhappy in spite of all that is done for you you spend your time wishing instead of doing and if your present attitude persists you are doomed to a most unpleasant future.

While the ways of punctuating that we have been illustrating and discussing are those most generally employed in well-edited books and magazines, nevertheless, as we have seen, punctuation usage does vary somewhat. We should strive to become aware of these variations and then come gradually to employ the method which seems best to fit our individual mode of expression.

It is clearly impossible to learn everything about punctuation at one time. New punctuation needs constantly arise as our writing becomes more mature and our thinking more complex. Consequently we must not hesitate to refer as frequently as necessary to discussions such as those found in the present study. In other words, we must continue to be learners no matter how long or how much we write.

Written Problem 58

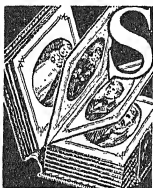
During your study of Chapters X and XI, you have been steadily at work with the discovery and practice of the principles of capitalization and punctuation. It is hoped, of course, that you have been very successful in these activities. What counts most, however, as has been emphasized before, is actual use, in your own writing, of the knowledge and skill you have been gaining and developing. At this point, therefore, it would be wise to devote another period of from one to three weeks to written composition.

It should be unnecessary to say again what has so often been pointed out: that the form your writing takes—whether you write stories, essays, poems, letters, book reviews—does not matter. What does matter is that you write on subjects in which you are interested and concerning which you have knowledge and ideas, and that you give close attention to such details as word choice, sentence structure, paragraphing, capitalization, and punctuation.

CHAPTER XII

IN WHICH WE MAKE USE OF GRAMMAR TO OVERCOME OUR INDIVIDUAL DEFECTS IN THE USE OF ENGLISH

WHAT GRAMMAR IS AND THE USES WE MAKE OF IT



SOME years ago almost every family kept what was called a "family photograph album," a ponderous book containing pictures of sons and daughters, parents, other relatives, and friends. Although these formal albums have largely gone out of style, nevertheless our own parents doubtless have collections of pictures of us—both snapshots and portraits made by professional photographers. If these pictures are pasted in a book, as they often are, near each of them is probably a brief comment concerning the subject of the picture. If asked to do so, our parents probably could quickly supply us with a series of pictures of ourselves containing such labels as these: "Janet (or Phil or Walter or Selma) at two months"; "Janet, one year old, with her grandfather"; "Janet, aged eighteen months"; "Janet, three years, with her first sled." By the time one is twelve or fourteen, this series of pictures is usually rather extensive.

Of course when we look at these snapshots or portraits, we may be incredulous that we ever "looked like that" or "wore such a 'rig'"; and perhaps we are a little embarrassed when the pictures are passed around among fond



relatives and friends. But the pictures form something of a record of our progress in size and appearance from our babyhood, through our childhood, to our early young manhood or young womanhood. These pictures show us as we were at various periods of our lives, and they graphically exhibit the changes that have occurred between periods.

If in our classroom we had a shelf upon which were placed, one after the other, the first English grammar ever written, a grammar produced fifty years later, one fifty years later than that, and so on down to our own time, we should have a series of language pictures which might well be compared to the series of photographs we were speaking of a moment ago. The first of these grammars might, indeed, be entitled *English in Its Infancy*. A later one might be called *The Childhood of English*. Further along the shelf would be *English Grown to Manhood*. Finally we should have our last grammar. Its title would be something like *English Today*.

Four grammars so named would picture four stages in the growth of English. The four stages (others would



come between them, of course) would approximately represent the English used by the Saxon King Alfred, the poet Chaucer, the dramatist Shakespeare, and, in our own time, by the novelist Willa Cather.

What would the *whole* series of books do? They would give us a picture—almost a motion picture—of the growth and development of our language. Moreover, any one of these grammars would portray in detail the exact state of the English language at a particular time in its history.

The foregoing brief discussion should make it easy for us to say what a grammar is. *A grammar is nothing more nor less than a picture of a language at any one period of its development.*

There are other questions concerning grammars and grammar that we shall discuss briefly. Among them are these: *When* are grammars produced? *Why* are grammars produced? *Who* produces them? If we can find answers to these questions, our notions about grammar and its purposes and uses should be beneficially clarified.

Most languages, like human beings, begin in a small

way. A group of people living together make certain sounds and combinations of sounds to express their wishes, to answer questions, to give directions, and to recount their experiences. Gradually the same sounds—words—are used by the whole group to mean the same things. As the group grows larger or is joined by other groups, new words are introduced to take care of new objects and experiences.

As the community finds increased need for language, it simultaneously realizes that if understanding is to be possible, the language must be employed in a relatively uniform way. In short, the language begins to take form. As long as the language is alive and growing, the form keeps changing little by little. Only a "dead" language—one no longer actively used in speech or writing—possesses a fixed form. Finally there arrives a time in the growth of every language when a list of the words used, and a statement of the ways in which they are used, are needed by the people who speak and write the language. When that time comes, a *word book* (dictionary) and a *usage book* (grammar) are prepared. As the language changes, it becomes periodically necessary to revise both the word book and the usage book in order that they may continue to give accurate pictures of the language.

The foregoing brief account of how languages are born and grow answers our first question, "*When* are grammars produced?" Grammars are produced after a language has been used for some time and has developed to a point at which there is at least a degree of uniformity in its use. As the language changes, new grammars are written—new pictures are taken, as it were—which record as exactly as possible the present state of the language. The chief fact for us to note is this: *Grammar follows lan-*

guage; a live language changes in spite of the fact that its picture has been taken; therefore, grammar also changes.

Our second question, "*Why* are grammars produced?" has also been partially answered. Grammars are produced to record the condition of a language in any given era of its use and development. But there is a second answer. It indicates a particular use that is made of the language picture that has been taken. We employ a grammar to assist us in speaking and writing the language in the manner generally accepted by the people of our time. Thus, then, the second answer to "*Why* are grammars produced?" is this: They are produced to serve as language guides.

These language records and guides are reliable only so long as a language remains unchanged. Since people find new ways of saying things and refuse to be restrained for very long by language principles that seem needless or outworn, a language may change considerably in the course of a hundred years. And a hundred years, when we are speaking of the lifetime of a language, is a comparatively short time. However, at a given time, a grammar does present us with a picture which we also use as a guide. We use this guide for one reason only: so that what we say will be expressed in a way easily intelligible to others.

Who produces the grammar? To this question our answer is easy. A grammar is produced by a trained language photographer. We call him a "grammarian." He is the keen observer who discerns what changes are occurring in a language and in what areas of the language they are found. He tries to determine whether these changes are widespread and apparently permanent, or only local and possibly temporary. He tells us what he sees.

Then it is up to us either to accept the changes he notes

or to adhere to usages to which we have become accustomed. Most of us, of course, do make the changes. In reality we very likely have done so before the grammarian has made his picture; and we have probably adopted the slightly changed ways of expression without effort and often without realizing what was happening.

The terms *right* and *wrong*, *correct* and *incorrect*, are commonly employed to describe various language usages. These terms are not especially accurate when so employed. But they are convenient. When we say a usage is right or correct, we mean that it conforms to the language principles generally accepted in our own time—that it is *grammatical*. When we say a usage is wrong or incorrect, we mean that it violates an accepted principle—that it is *ungrammatical*.

What we need to remember, however, is this: that we, all of us, are active partners in the matter of deciding whether various language usages are right or wrong. In short, right and wrong are not absolute qualities in language to anywhere near the extent they are, let us say, in arithmetic. In language the right usage of any one time is the usage most generally employed and accepted as standard. The wrong usage is one not generally employed and accepted. But, as language changes, rights become wrongs and wrongs become rights. Our business is to employ those usages which are standard in our time. We do this, not merely to be right, but so that we can be as sure as possible that our meanings will be clearly expressed and easily understood.

Many a person if asked, "How do people learn to use language?" would answer, "By studying grammar." Would such an answer tell the truth? Of course not. What, then, *is* the process by which we learn to speak?

The answer is obvious. We learn by imitation. We speak long before we ever hear of such a thing as a language book. We begin to speak while we are very young—scarcely more than infants. Why? Because we have to.



We are born into a speaking world and "take up" speaking just as we take up walking.

As we learn to speak, do we use language correctly or incorrectly? That depends upon whom we imitate. But this can be said of the majority of us: There is more "rightness" to our speech than

"wrongness." If those we imitate in our childhood use language correctly, so shall we. If, on the other hand, those we imitate use language more or less incorrectly, so, very likely, shall we. The language habits we develop in our childhood are exceedingly powerful in one direction or the other, just as all other early habits are.

If what we have said about language habits is true, just why do we study grammar in school? If our habits are good, how can grammar help? If our habits are bad, how can grammar change them?

To these questions there are many possible answers. As a matter of fact, if our language habits are good, we have only slight need for studying grammar. Habitual correctness, resulting from a year-by-year imitation of correct usage, is of far more value to us than any amount of pure grammatical knowledge. However, if our language habits are bad, a study of grammar can assist us in reforming these habits. Grammar cannot do the reforming for us. It can only show us wherein reform is needed and what

that reform should be. We ourselves must replace faulty habits with correct ones. Grammar can only point the way.

How do we discover whether the language we are using is relatively correct or whether it is in serious need of improvement? There are numerous ways. Our parents are our first teachers. They point out our errors and tell us how to correct them. Then, too, we hear our friends and other people talk. Their speech may employ usages different from ours. We may not know which is right and which is wrong. We have to inquire. At first we ask our parents. Later, in school, we ask our teachers. At approximately the same time we begin to ask these questions of books—books whose purpose it is to answer just such questions. Moreover, as we read literature, we perhaps observe that an author's usage in particular instances differs from ours. Knowing that language is used correctly in most books, we find our reading another helpful guide as to what is right and what is wrong. It is clear, is it not, that if we really desire to overcome our language defects there is nothing but ourselves to hinder us?

The task of replacing incorrect usages with correct ones is not easy. The old habit has a hold upon us, perhaps a hold of several years' standing. It will not disappear because we say, "Avast there!" Our "Avast there!" has to be accompanied by determined and continued effort. If, for example, our teeth are out of alignment, braces are put on them. These braces gradually draw the teeth into the desired positions. The pressure has to be constant, and it has to be maintained for some time after the teeth have assumed their proper places. Otherwise these teeth, whose growth habits are faulty, will gradually slip back into their former positions. So it is with the defective

language habits we are endeavoring to replace. There can be no "letup" until such habits have been wholly and permanently uprooted and their places taken by satisfactory ones.

Just how do we go about the process we have been describing? There are several necessary steps.

The first step is to discover exactly what our language needs are. In this we require help. Our teachers and our language books can give us the help. The former can point out our errors as they occur in our speech and writing. The books, by testing our usage, can do the same.

The next step is to make very sure of the correct usage which is to supplant the faulty one. Learning a rule is not enough. The rule or principle must be thoroughly understood—it must be "chewed and digested," as it were. Examples of the correct usage must be kept in mind. The reasons for the correctness of the right usage must be remembered.

We are now ready for the third step. It consists of practicing—of doing over and over again the thing which we wish to learn to do automatically. During our practice it is necessary that we think of exactly *what* we are doing, *how* we are doing it, and *why*. In this step we are "putting on the pressure"—we are exerting the force that will move one habit out and another one in. Of course our practice must be with real materials in situations as lifelike as we can make them.

The final step is the most important of all. Its success, however, depends upon how well we have taken the preceding three. This final step consists of employing in actual speech and writing what we have temporarily practiced by itself. Another illustration may be helpful. Although a golf player may practice a particular stroke

at a driving range, he has not accomplished his final purpose until he has used this stroke successfully on the golf course in an actual game. Thus, while we may have been very successful with language exercises, that success is meaningless until its effects are shown in our conversation, our letters, our essays, our history reports, and our Latin translations: in all of our language activities, in short.

Has this discussion assisted us to see more clearly what grammar itself is, what the functions of books dealing with grammar are, and how we go about making our language usage increasingly correct? If so, it has accomplished its purpose.

The remainder of this chapter consists of four related activities, all dealing with language usage. In these activities our purposes will be: (1) to inspect the functions of words and groups of words in the sentence and to make sure of our understanding of the principal grammatical terms; (2) to discover our individual weaknesses in the use of English; (3) to make vigorous efforts to eliminate these defects; (4) to test the results of our efforts and, if need be, to renew our attack upon any weaknesses that still persist.

Most of us are already familiar with many grammatical functions and terms as a result of previous language work. That being true, those sections of the chapter whose purpose is to inspect the component parts of the sentence and to make sure of our understanding of the principal grammatical terms may be used either for review, reference, or study, according to our needs. In these sections the principal grammatical terms and functions are explained and illustrated; but only those to which attention has not been given in earlier parts of this book are treated in any detail.

THE SENTENCE AND ITS COMPONENT PARTS

A *sentence*, we recall, is a group of words which, taken by itself, makes sense—has meaning. Classified according to purpose, sentences are of four kinds: declarative, interrogative, imperative, and exclamatory. Classified according to form, sentences are also of four kinds: simple, compound, complex, and compound-complex. (See Chapter VIII.)

Every sentence is made up of two parts: the subject and the predicate.

The *subject* of a sentence consists of the person, place, or thing about which an assertion is made. The one word which names the person, place, or thing about which an assertion is made is called the *simple subject*. The simple subject plus any words which describe it is called the *complete subject*. In the sentence, *The strong young man chopped the wood*, the word *man* is the simple subject, and *the strong young man* is the complete subject.

In the complete subject a word (or words) which describes the simple subject is called a “modifier” of the subject. Thus in the complete subject, *the strong young man*, the words *the*, *strong*, *young*, which describe *man*, are modifiers.

A subject consisting of two or more different persons, places, or things is called a *compound subject*. The sentence, *The man and the boy chopped the wood*, contains the compound subject, *the man and the boy*.

The *predicate* of a sentence consists of the assertion made about the subject. The word (or words) actually making the assertion is called the *simple predicate*. The simple predicate plus any words used to complete or qualify the assertion is called the *complete predicate*. In

the sentence, *The pretty girl prepared the luncheon quickly*, the word *prepared* is the simple predicate, and *prepared the luncheon quickly* is the complete predicate. The simple predicate is also called the *predicate verb* or merely the *verb*.

In the complete predicate a word (or words) which completes the assertion (or receives the action) of the verb is called the *object* of the verb. Thus in the complete predicate, *prepared the luncheon quickly*, the word *luncheon*, which completes the assertion made by *prepared*, is the object of *prepared*. A word (or words) in the complete predicate which qualifies the assertion is said to be a modifier of the verb. Thus in the complete predicate, *prepared the luncheon quickly*, the word *quickly* qualifies or describes the assertion made by the verb *prepared*. The word *quickly* is therefore a modifier of *prepared*. As we shall see later, words which modify verbs are called adverbs.

A predicate which contains two or more assertions about the subject is called a *compound predicate*. The sentence, *The pretty girl prepared and served the luncheon quickly*, contains the compound predicate, *prepared and served the luncheon quickly*, the two assertions being made by the verbs *prepared* and *served*.

A *clause* is a group of words which contains a subject and predicate and is used as part of a sentence. As we found in Chapter VIII, there are two kinds of clauses—*independent* and *dependent*. An *independent clause* is one which has meaning by itself: *He jumped*. It may be written or spoken as a sentence or as a co-ordinate part of a sentence. A *dependent clause* is one whose meaning is not complete in itself: *when I shouted*. It cannot be written or spoken as a sentence. It always expresses an idea

which is subordinate to some other part of the sentence to which it belongs: *He jumped when I shouted.* The kinds of dependent clauses and their uses are explained and illustrated on pages 417-418.

A *phrase* is a group of related words without subject or predicate. The kinds of phrases and their specific functions are explained and illustrated on pages 418-420.

The term "parts of speech" is used to designate the different classes of words in a language. There are eight parts of speech: nouns, pronouns, adjectives, verbs, adverbs, conjunctions, prepositions, and interjections. After solving the group problem which follows, we shall define these parts of speech and describe and illustrate their uses.

Group Problem 94

Since each of the ten groups of words which follow is a sentence, each contains a subject and predicate. In each sentence point out the complete subject, the simple subject, the complete predicate, and the simple predicate.

1. The boy shook the tree.
2. Mary ran to the door.
3. The pencil is behind your ear.
4. My young sister has knitted a sweater.
5. The old deserted house stands by the side of the mill stream.
6. The wind blew the basket into your yard.
7. These five young people are going with me.
8. The old automobile fell to pieces on the trip.
9. He wrote his name on the back of the card.
10. Blinding smoke filled the room.

THE PARTS OF SPEECH AND THEIR USES

NOUNS

A *noun* is a word used to name a person, place, or thing. In the sentence, *Jim went to Detroit to buy an automobile,*

there are three nouns: *Jim* (a person); *Detroit* (a place); *automobile* (a thing).

Kinds of nouns.—Nouns may be classed as common and proper. A *common noun* is a word which names one or more persons, places, or things of a general class. The words *home, woman, dog, chair, children, cities* are common nouns. Common nouns which name groups of persons, places, or things are called *collective nouns*. Examples are *herd, committee, class, family, congress, flock*. Common nouns which name qualities or attributes are called *abstract nouns*. Examples are *beauty, honor, stupidity, loneliness, horror*.

A *proper noun* is a word which names one or more particular persons, places, or things. The words *Wilson, Kenneth, America, New Orleans, Smiths, Monroe Doctrine, David Copperfield* are proper nouns. As we learned in Chapter X, such nouns are always capitalized.

Number of nouns.—Most nouns, both common and proper, have one form to show that a single person, place, or thing is meant and another form to show that more than one person, place, or thing is meant. A noun is *singular in number* if it denotes one person, place, or thing: *girl, Wilkins, collection, weakness*. A noun is *plural in number* if it denotes more than one person, place, or thing: *girls, Wilkinses, collections, weaknesses*.

The plural of most nouns is formed by adding *s* or *es* to the singular: *boy, boys; dog, dogs; class, classes; Jenkins, Jenkinses*. However, there are peculiarities in the formation of the plural of some common nouns. Most of these peculiarities are covered by the following statements:

1. Singular nouns ending in *y* preceded by a consonant change the *y* to *i* and add *es* to form the plural: *lady, ladies*.

2. Certain singular nouns ending in *f* or *fe* change the *f* to *v* and add *s* or *es* to form the plural: *shelf, shelves*.
3. A few singular nouns ending in *x* add *en* to form the plural: *ox, oxen*.
4. Certain nouns form their plural by a change within the word: *man, men; basis, bases*.
5. Certain other nouns have more than one plural form: *cow, cows* or *cattle*.
6. Still other nouns have the same form for both singular and plural number: *deer; sheep*.

If we feel the least doubt as to the spelling of the plural of a noun, there is only one thing to do: Look the word up in an unabridged dictionary.

Gender of nouns.—According to its meaning a noun is said to be of masculine, feminine, neuter, or common gender. Nouns naming male beings are of *masculine gender*: *boy, men, tiger, rooster, Henry*. Nouns naming female beings are of *feminine gender*: *girl, woman, tigress, hen, Henrietta*. Nouns naming objects (things) are of *neuter gender*: *story, building, table, storm, tree*. Such plural nouns as *people, cattle, Chinese, animals, and children* are used to denote either male or female beings, or both, and accordingly are said to be of *common gender*. Such singular nouns as *person, individual, animal, child* are also of common gender unless reference is made to some specific being. In that case the noun is of the same gender as the being referred to. Thus in the sentence, *Every person hopes for happiness*, the noun *person* is of common gender, while in the sentence, *Gertrude is a person whom you can trust*, the noun *person* is of feminine gender.

Case of nouns.—The case of a noun is determined by the use of that noun in a sentence. There are three cases:

subjective, possessive, and objective. Except for the possessive, nouns do not have different forms to show what case they are in. (Perhaps you are accustomed to using the terms *nominative*, *genitive*, and *accusative* to name the cases. If so, there is no reason you should not continue to do so. However, since *subjective*, *possessive*, and *objective* are more descriptive of the uses to which nouns are put, these terms will be employed in this book.)

If a noun is the subject of a sentence it is in the *subjective case*. In the sentence, *The farmer milked his cows*, the noun *farmer*, the subject of the sentence, is in the subjective case. Later we shall see that a noun used as a predicate word following a linking verb is also in the subjective case.

If a noun shows possession, it is in the *possessive case*. In the sentence, *The farmer's cows are in the barn*, the noun *farmer's* is in the possessive case. (You learned how to form the possessive case of nouns on pages 370-372.)

If a noun completes the assertion of a verb (receives the action of a verb), it is in the *objective case*. In the sentence, *One of the cows kicked the farmer*, the noun *farmer* is the object of the verb *kicked* and hence is in the objective case. As we shall see a little later, a noun is also in the objective case when it is the object of a preposition.

Words used in apposition.—Words used to rename a person, place, or thing already mentioned are said to be “in apposition.” They are called *appositives*. In the sentence, *Mrs. Cary, an assistant editor, is a helpful critic*, the words *an assistant editor* are in apposition with *Mrs. Cary*. The principal word of an appositive expression is usually a noun. Here it is the noun *editor*. A noun used in apposition is of the same number, gender, and case as the word to which it refers. As we have already learned,

appositives are generally separated from the rest of the sentence by commas.

Written Problem 59

Write ten sentences. Employ in these sentences ten or more common nouns (of which at least two should be collective) and five or more proper nouns. Be ready to read your sentences to the class or to place them on the blackboard and to tell the kind and number of each noun you use. Of each singular noun be ready to spell the plural form and of each plural noun be ready to spell the singular.

PRONOUNS

A *pronoun* is a word which stands for, or takes the place of, a noun. In the sentence, *Winifred is here, but she cannot stay long*, the word *she* is a pronoun. It stands for the noun *Winifred*. Again, in the sentence, *Here is the package which you lost*, the word *which* is a pronoun, since it stands for the noun *package*.

Agreement of pronouns with their antecedents.—The noun for which a pronoun stands, or to which it refers, is called the *antecedent* of that pronoun. Every pronoun has an antecedent, either expressed or understood. Thus in the sentence, *The man left a while ago, but he will return for his tools*, the antecedent of the pronouns *he* and *his* is *man*, a noun already used in the sentence. On the other hand, in the sentence, *She made a pie*, the antecedent of the pronoun *she* is not expressed. An antecedent, however, is clearly understood by both the speaker and the listener and is doubtless some such word as *woman*, *Mary*, or *Mrs. Waltham*.

The terms "number," "gender," and "case" have the same meaning when applied to pronouns that they have when applied to nouns. The chief facts that we need to know about the number, gender, and case of the several

kinds of pronouns will form a part of the discussion of each kind of pronoun.

However, there is one very important fact that is true of all the kinds of pronouns. It is this: A pronoun must be of the same number as its antecedent. To put the matter in another way: A pronoun must agree with its antecedent in number. In the sentence, *Bill enjoys his new books because they deal with Indian life*, the pronoun *his* is singular in number to agree with its antecedent, *Bill*, and the pronoun *they* is plural to agree with its antecedent, *books*. As a matter of fact, pronouns agree with their antecedents in person (see page 401) and in gender also, but errors are seldom made in respect to agreement in person or gender. Problems having to do with the elimination of errors in the agreement of pronouns with their antecedents in number are provided on pages 450-454.

Kinds of pronouns.—There are five kinds of pronouns: relative, interrogative, demonstrative, indefinite, and personal.

A *relative pronoun* is one used to introduce a dependent clause. In the sentence, *The class read the play which the teacher recommended*, the word *which* is a relative pronoun. It stands for the noun *play* (which is, therefore, its antecedent) and introduces the dependent clause, *which the teacher recommended*. The principal relative pronouns are *who* (*whose*, *whom*), *which*, *that*, and *what*. The relative pronoun *what* differs from the other relative pronouns just mentioned in that its antecedent is never expressed: *Tell me what you want*. The sentence, *The dress what I want is too expensive*, is incorrect. *Which* or *that* should have been used instead of *what*.

“Compound relative pronouns” are formed by adding *ever* or *soever* to *who*, *whose*, *whom*, *which*, and *what*.

All relative pronouns have the same form in the plural as in the singular. *Which, that, and what* have the same form for the subjective and objective cases, and are not used in the possessive. *Who, whose, and whom* are all members of the same family. *Who* is the subjective form; *whose* is the possessive form; and *whom* is the objective form.

The case of a relative pronoun is determined by the use of the pronoun in its own clause. Thus in the sentence, *I saw the man who brought the mail*, the form *who* is used because the pronoun is the subject of the verb *brought* in the clause, *who brought the mail*. The reason for the use of the possessive form *whose* in the sentence, *This is the girl whose finger is cut*, is obvious. In the sentence, *We helped the child whom you saw*, the form *whom* is used because the pronoun is the object of the verb *saw*.

An *interrogative pronoun* is one used to introduce a question—an interrogative sentence. In the sentence, *What did you bring?* the word *what* is an interrogative pronoun. The interrogative pronouns are *who, whose, whom, which, and what*.

As to number and case, what has been said about relative pronouns applies equally to interrogative pronouns.

A *demonstrative pronoun* is one used to point out or specify. In the sentence, *This is for the man and these are for the children*, the words *this* and *these* are demonstrative pronouns. The demonstrative pronouns are *this, that, these, and those*. *This* and *that* are singular in number and take the place of singular nouns, while *these* and *those* are plural in number and take the place of plural nouns.

An *indefinite pronoun*, as its name indicates, is one whose antecedent is general instead of specific. In the sentence, *Someone must have taken my shoes*, the word

someone is an indefinite pronoun. Other indefinite pronouns are *one*, *none*, *everyone*, *everybody*, *somebody*, *anyone*, *another*, *each*, *either*, *neither*, *both*, *others*, *some*, and *all*.

Of these pronouns, *one*, *everyone*, *everybody*, *somebody*, *someone*, *anyone*, *another*, *either*, *neither*, and *each* are singular in number, while *both*, *others*, *some*, and *all* are plural. *None* is either singular or plural. *One* has a plural form—*ones*. *One*, *everyone*, *everybody*, *somebody*, *someone*, *anyone*, *another*, and *others* form the possessive just as nouns do.

The *personal pronouns* are so named for two reasons: (1) They are especially useful in referring to persons. (2) They show by their forms whether the person—or thing—referred to is *speaking* (first person), *is spoken to* (second person), or *is spoken of* (third person). Thus, in the sentence, *I told you to see him*, the pronoun *I* is first person, the pronoun *you* is second person, and the pronoun *him* is third person. The most commonly used personal pronouns are tabulated on the next page.

In order to understand certain of the grammatical differences between nouns and personal pronouns, it would be well to recall a few facts about nouns. A noun, as we have learned, makes only one change to show case—the addition of the apostrophe (') or 's to form the possessive. Most nouns form the plural by the addition of *s* or *es* to the singular. The gender of a noun is implied in the noun itself. Moreover, a noun is almost always of the third person, since it names a person, place, or thing spoken of. (Of course a noun in apposition with a pronoun of the first person is also first person, but there is no change in form to show that fact.) Thus we see that the changes made in nouns to show person, number, gender, and case

are few and simple. The same is true of most of the kinds of pronouns.

Personal pronouns, on the other hand, have distinct forms to show person, number, gender, and case. It is because of this fact that so many errors are made in the use of personal pronouns. To avoid these errors we must be entirely sure of the different forms and their uses as listed in the following table.

FIRST PERSON			SECOND PERSON
Common Gender			Common Gender
	<i>Singular</i>	<i>Plural</i>	<i>Singular and Plural</i>
<i>Subjective</i>	I	we	you
<i>Possessive</i>	my, mine	our, ours	your, yours
<i>Objective</i>	me	us	you

THIRD PERSON				
	<i>Singular</i>			<i>Plural</i>
	Masculine	Feminine	Neuter	All Genders
<i>Subjective</i>	he	she	it	they
<i>Possessive</i>	his	her, hers	its	their, theirs
<i>Objective</i>	him	her	it	them

The pronouns of the first and second persons, both singular and plural, are listed as of common gender because the forms are the same whether masculine or feminine beings are referred to. The pronouns of the third person, however, have distinct forms in the singular to indicate gender, while in the plural the forms are the same regardless of gender.

Of all the facts about personal pronouns, the most necessary to remember are these: (1) Subjective-case pronouns are the only ones that may be used as the subjects of sentences or (see page 406) as predicate words following linking verbs. (2) Objective-case pronouns are the only

ones that may be used as objects of verbs or (see page 415) of prepositions. (3) A pronoun must agree with its antecedent in number.

Group Problem 95

Numerous pronouns are employed in the following sentences.

Point out each of the pronouns and tell what kind it is and why. Of each personal pronoun tell its number, case, and use in the sentence. Of each *who* or *whom* tell its use in the sentence.

1. Anyone who sees Inez will invite her.
2. That is my dog, and you cannot have him.
3. Which do you want, this or that?
4. This is the man whom we expected.
5. Others have put Eddie in his place, but no one has been able to keep him there.
6. The sailor told his story to anyone who would listen.
7. If he recommends Emily, I shall employ her.
8. These are the potatoes; put them into the bin.
9. Whom shall we hire, the man who called earlier or the one who is waiting in the other room?
10. Someone must have misplaced his sweater, for there are two in my locker.

ADJECTIVES

An *adjective* is a word used to modify a noun or a pronoun. In the sentence, *Her black dress lies in the corner*, the word *black* is a descriptive adjective modifying the noun *dress*. In the sentence, *We have three apples*, the adjective *three* limits the meaning of the noun *apples* by indicating how many apples are meant. In the sentence, *The man chose these rugs*, there are two adjectives, *the* and *these*, which limit the meaning of the nouns *man* and *rugs* by pointing out or specifying which man and which rugs are meant.

Adjectives are exceedingly helpful in making our mean-

ings clear. However, as we found in Chapter VII, it is necessary to choose adjectives which accurately and colorfully describe the persons and things concerning which we express ourselves.

Because of errors made in their use, two groups of adjectives deserve brief attention at this point. These two groups of adjectives are articles and demonstrative adjectives.

The *articles* are three in number: *the*, *a*, and *an*. *The* is called the *definite article* because to some degree it points out or specifies the person or thing named by the word it modifies. *A* and *an* are called *indefinite articles*, because, as their name indicates, they do not point out or specify. In reality, we see, the articles are included in the adjective family more by courtesy or adoption than for any other reason.

The article *the* may be used with any noun, common or proper, singular or plural. *A* and *an* are used only with singular nouns. Whether *a* or *an* is used depends upon the sound of the word which follows it. *A* should be used before any word beginning with a consonant: *He is a tall man*. It is also used before words beginning with the vowels *o* and *u* when pronounced *w* (*one*) and *y* (*uniform*) respectively: *There goes a one-armed man in a uniform*. *An* should be used with any word beginning with a vowel sound.

The words *this*, *that*, *these*, and *those*, when used to modify nouns or pronouns, are called *demonstrative adjectives*. (When they are used to take the place of nouns we recall that they are called "demonstrative pronouns.") Demonstrative adjectives, like the definite article *the*, modify by pointing out; they point out more specifically than does *the*. *This* and *that* modify singular words:

This customer wanted that kind of purse. These and those modify plural words: These boys have no difficulty with those kinds of problems.

Written Problem 60

Write ten sentences. In these sentences use all of the articles and demonstrative adjectives at least once each. In addition, use at least ten other thoughtfully chosen adjectives. Be ready to tell what word each adjective modifies and in the case of the articles and demonstrative adjectives to tell, in addition, why you chose the one you did. Strive to make your sentences interesting, coherent, and unified as well as illustrative of the grammatical principle involved.

VERBS

As we already have learned, a *verb* is a word that makes an assertion of one kind or another about the subject of a sentence or clause.

Kinds of assertions.—With respect to the kind of assertion made, there are three classes of verbs: transitive, intransitive, and linking. Since many verbs are capable of making different kinds of assertions in different sentences, it is necessary to classify a verb according to the kind of assertion it makes in a particular sentence. This fact will be demonstrated after the three kinds of assertions have been discussed.

A *transitive verb* is one whose assertion is completed by an object, or, as we shall see later, whose subject is the receiver of the action. In discussing complete predicates we pointed out that in the sentence, *The pretty girl prepared the luncheon quickly*, the noun *luncheon* completes the assertion made by *prepared*. *Luncheon* is the object of *prepared*. Since, in this sentence, *prepared* takes an object to complete its meaning, it is a transitive verb. In

the sentence, *The man pushed the cart*, the noun *cart* is the object of the verb *pushed*. *Pushed*, therefore, is also a transitive verb.



An *intransitive verb* is one whose assertion is complete in the verb itself. It requires no receiver of the action which is expressed. In the sentence, *The clock ticks*, the assertion is complete in the verb *ticks*. Thus *ticks* is an intransitive verb. Even if a word were added so that the sentence read, *The clock ticks slowly*, there still would be no object. The word *slowly* does not complete the assertion; it qualifies the assertion.

A *linking verb*, as its name indicates, is one that merely joins to its subject another word which either identifies or modifies the subject. The assertion made by a linking verb is similar to that made by the equals sign (=) in arithmetic. In the sentence, *It is he*, the verb *is* links the pronoun *he* to the subject *it*. *He* identifies *it*. Thus the verb *is* is a linking verb. In the sentence, *The man was cold*, the verb *was* serves to link the adjective *cold* to the subject *man*. *Cold* modifies *man*.

A word linked to the subject by a linking verb is called a *predicate word*. If the predicate word is a noun or pronoun, that noun or pronoun must be in the subjective case. Since nouns have the same form in the subjective case as in the objective, let us give our attention to pronouns and repeat that if the predicate word is a pronoun it must be in the subjective case: *It is they*. So used, a noun or pronoun is called a *predicate subjective* or a *predicate nominative*. If the predicate word modifies the subject, it must

be an adjective: *The night is dark.* The reason is clear: Adjectives are the only words which modify nouns or pronouns. An adjective linked to the subject by a linking verb is called a *predicate adjective*.

The verbs most often used to link to a subject words which identify or modify it are the various forms of the verb *is*. Other verbs sometimes used in this way are these: *seem, appear, become, grow, smell, feel, taste, sound, look, remain, and stand.* An easy way to tell whether or not a verb is linking is to substitute some form of the verb *is* (*was, were, has been,* and so on) for the verb in question. If the meaning of the sentence is not materially changed by the substitution, the verb being tested is a linking verb. For example, in the sentence, *The ladder looks unsteady,* the verb *is* may replace *looks* without greatly changing the meaning. In this sentence *looks* is a linking verb.

Now let us illustrate the fact that a verb is transitive, intransitive, or linking according to the kind of assertion it makes in a particular sentence. In the sentence, *She stood the chair in the corner,* the assertion made by the verb *stood* is completed by the object *chair*; therefore in this sentence *stood* is a transitive verb. However, in the sentence, *There she stood,* the assertion is complete in the verb *stood* itself; therefore in this sentence *stood* is intransitive. Finally, in the sentence, *She stood still,* the adjective *still* is linked to the subject *she* by the verb *stood*. *Stood* could be replaced by *was* without greatly varying the meaning of the sentence; therefore *stood* is a linking verb in this sentence.

Tense.—The *time* of the assertion made by a verb is called its *tense*. There are six tenses: present, past, future, present perfect, past perfect, and future perfect.



The *present tense* is used to indicate present time: *That boy LIVES with us.* An action which *is taking place* in the present is indicated by what is called the "progressive" present tense: *That boy is LIVING with us.* The statement of a permanent fact is also expressed in the present tense: *Last year I visited Havana, which is the capital of Cuba.*

The *past tense* is used to indicate past time: *He LIVED to a ripe old age.* An action which *was taking place* at some time in the past is indicated by the progressive past tense: *He WAS LIVING with us when he lost his position.*

The *future tense* is used to refer to an action which will occur in the future: *He WILL LIVE with us next year.*

The so-called "perfect" tenses help to denote the time at which an action was completed or will be completed. Thus the *present perfect tense* signifies that an act has been completed at the time the assertion is made: *He HAS LIVED here.* The *past perfect tense* indicates that the action was completed at some definite time in the past. *He HAD LIVED here ten years before I met him.* The *future perfect tense* signifies that an act will be completed at some particular time in the future: *He WILL HAVE LIVED in the same house for forty years by the end of next month.*

Auxiliary verbs.—Verbs need the help of other verbs in the formation of all tenses except the present and the past; and, indeed, in the progressive forms even the present and the past make use of helping verbs. The verbs that help indicate tense are called *auxiliary verbs*. The auxiliary verbs that assist in forming the future tense are *shall* and *will*. Those that help form the present perfect tense are *has* and *have*. The auxiliary verb that helps form the past perfect tense is *had*. Those that help form the future per-

fect tense are *shall have* and *will have*. The form of the verb which is used with auxiliary verbs in the perfect tenses is called the *past participle*: (have) *gone*; (had) *driven*; (will have) *arrived*.

Principal parts.—The parts of a verb that serve as bases for the formation of the tenses are called its *principal parts*. A verb has three principal parts: the present, the past, and the past participle. In listing the principal parts of a verb, the form employed with the subject *I* is generally used for the present and past: (I) *see*, (I) *saw*. As stated a moment ago, the past participle is that form of a verb employed with various auxiliaries in the perfect tenses. Thus the principal parts of the verb *see* are *see*, *saw*, *seen*. Sometimes in listing the principal parts, the auxiliary *have* is included with the past participle: *see*, *saw*, *have seen*.

An exceedingly important fact for us to remember is that in forming tenses auxiliary verbs *may* be used with the first principal part (the present) and *must* be used with the third (the past participle). An equally important fact is this: No auxiliary verb is ever used with the second principal part (the past) for the purpose of indicating tense.

Regular and irregular verbs.—A verb is classified as regular or irregular according to how its past tense and past participle are formed. A *regular verb* forms its past and past participle by adding *d*, *ed*, or *t* to the present: *like*, *liked*, *liked*; *jump*, *jumped*, *jumped*; *mean*, *meant*, *meant*. An *irregular verb* forms its past and past participle in some other way than by adding *d*, *ed*, or *t* to the present, as *swim*, *swam*, *swum*; *write*, *wrote*, *written*; *set*, *set*, *set*. A list of the irregular verbs which give many of us trouble is presented and discussed on pages 469-475.

Voice.—Transitive verbs (and they alone) possess a

quality known as *voice*. There are two kinds of voice—active and passive.

In a sentence whose subject acts upon an object, the verb is in the *active voice*. Thus in the sentence, *The boy carried the dog home*, the verb *carried* is in the active voice. The same thought may be expressed in this way: *The dog was carried home by the boy*. In this sentence the subject is acted upon, and the verb is said to be in the *passive voice*. The passive voice is formed by combining some form of the verb *is* with the past participle of any transitive verb. The active voice makes a more direct assertion than does the passive and is, therefore, more forceful than the passive.

Person.—The form of the verb changes to correspond with the person of the subject. Since nouns are nearly always in the third person, the verbs of which nouns are the subjects must also be in the third person. Personal pronouns, however, as we have seen, may be in any one of three persons. Thus a verb whose subject is a pronoun of the first person must also be in the first person: *I AM here*. A verb whose subject is a pronoun of the second person must be in the second person: *You ARE here*. A verb whose subject is a pronoun of the third person must be in the third person: *He is here*.

The relatively slight changes in form which most verbs make to correspond in person with their subjects are learned almost automatically by most people as they learn to speak their native tongue. These verb forms become just as much a part of one's vocabulary as do hundreds of nouns and descriptive words. Thus relatively few errors are made in this matter of the agreement in person of a verb with its subject.

Number.—Besides agreeing with its subject in person

a verb must agree with its subject in number. Thus a singular subject requires a singular verb: *That man HAS a huge appetite.* A plural subject or a compound subject requires a plural verb as shown in the following sentence: *Those girls HAVE two uniforms apiece, but you and I HAVE only one each.*

A singular collective noun requires a singular verb if the group as a whole is spoken of: *That family is a very contented one.* If the various individuals named by a collective noun are meant, a plural verb is used: *The class ARE in disagreement in this matter.* A plural collective noun requires a plural verb, just as does any other plural subject: *These five families HAVE much in common and ARE close friends.*

As people learn to speak and write, they learn the singular and plural forms of verbs almost automatically—just as they learn the person forms. However, more errors occur in the matter of a verb's agreement in number with its subject than in the matter of agreement in person. But these errors seldom result from our ignorance of the verb forms. Rather, they result from our having lost track of the number of the subject with which the verb has to agree. The situations in which these errors occur are discussed on pages 454-460.

Verbals.—Two other verb forms may be discussed briefly at this point. These forms are the present participle and the infinitive. They are called *verbals*.

The *present participle* of most verbs is formed by adding *ing* to the first (present) principal part. Thus the present participle of *go* is *going*; of *eat* is *eating*; of *wear* is *wearing*. The present participle has four uses: as a verb, as a noun, as an adjective, and as the introductory word of a phrase. When used as a verb, it should be

called a verb; when used as a noun, it should be called a noun; and so on.

In the sentence, *The water is running*, the word *running* is a verb. In the sentence, *Running is vigorous exercise*, the word *running* is a noun. In the sentence, *The running water is cold*, the word *running* is an adjective modifying the noun *water*. In the sentence, *Running the water may keep the pipe from freezing*, the word *running* is the introductory word of the phrase, *running the water*. (The present participle as the introductory word of a phrase will be discussed further in connection with the kinds and uses of phrases, later in this chapter.)

When the present participle is used as a noun it may be modified by an adjective, as may any other noun: *Fast running is especially vigorous exercise*. Also, like any other noun, it may name a thing—an act or a skill—which is possessed by someone. In this situation the possessive case of the noun or pronoun naming the possessor should be used: *His running will win the track meet*. *The boy's running is improving*. (Participles used as nouns are sometimes called *verbal nouns* or *gerunds*. If you are accustomed to these terms, you may, of course, continue to use them.)

An *infinitive* is a form of a verb preceded by the word *to*, either expressed or understood. Infinitives have two tenses—present and perfect. Examples of present infinitives are *to be*, *to go*, *to jump*. The auxiliary verb *have* forms a part of perfect infinitives: *to have been*, *to have gone*, *to have jumped*.

The infinitive is used chiefly as a noun or as the introductory expression of an infinitive phrase. In the sentence, *To write requires effort*, the infinitive *to write* is used as a noun, the subject of *requires*. In the sentence,

He tried to write, the infinitive *to write* is again used as a noun, this time, however, as the object of the verb *tried*. In the sentence, *To ride a surfboard requires skill*, the infinitive *to ride* is used as the introductory expression of the phrase, *to ride a surfboard*. In this sentence the entire phrase is the subject of the verb *requires*.

Curiously enough, an infinitive used as a noun still retains many of the characteristics of a verb. Like a verb, it may take an object, as in our last illustrative sentence: *To ride a surfboard requires skill*. In this sentence *surfboard* is the object of *to ride*. Also like a verb, it may have a subject, as in the sentence, *I told him to go*, in which the pronoun *him* is the subject of the infinitive *to go*. Moreover, again like a verb, it may be modified by an adverb, as in the sentence, *To swim expertly is his greatest ambition*, in which *to swim* is modified by *expertly*.

Infinitives cause us little trouble in our speech and writing. There are, however, two facts that we should keep in mind: (1) The subject of an infinitive is in the objective case. (2) An infinitive should not be split—that is, a word should not be placed between the *to* and the verb—unless the speaker or writer is very sure that what he has to say is made clearer or more forceful thereby.

Written Problem 61

Write fifteen sentences. In these sentences use at least fifteen different verbs. Be sure your sentences are correct in every particular. Endeavor, too, to write sentences whose content is interesting.

Concerning each of the verbs you use in these sentences be ready to tell the class (1) whether it is transitive, intransitive, or linking, and why; (2) if it is transitive, what its object is; (3) if it is linking, whether the word it links to the subject is a noun, pronoun, or adjective; (4) its principal parts; (5) whether it is regular or irregular; (6) whether it is singular

or plural, and why. If there are any participles or infinitives in your sentences, tell the class how you have used them.

ADVERBS

An *adverb* is a word used to modify a verb, an adjective, or another adverb. In the sentence, *He drove carefully*, the adverb *carefully* modifies the verb *drove*. The sentence, *That extremely old man is very alert*, contains two adverbs both modifying adjectives. *Extremely* modifies the adjective *old*, while *very* modifies the predicate adjective *alert*. In the sentence, *You have done your work very quickly*, the adverb *very* modifies the adverb *quickly*, which, in turn, modifies the verb *have done*.

In Chapter VIII the term "conjunctive adverb" was mentioned as a name sometimes given to subordinating conjunctions. Such words, it will be recalled, introduce subordinate clauses. However, at the same time a conjunctive adverb performs this function of joining clauses, it also acts as an adverb in its own clause. Thus in the sentence, *I shall come when you call*, the conjunctive adverb *when* introduces the subordinate clause, *when you call*, and also modifies *call*, which is the verb of the clause introduced by *when*.

While adverbs cause us relatively little trouble, we need to be sure that those we use express the exact meaning we wish to convey. Also, since many adverbs closely resemble adjectives, we need to be careful not to confuse the two in our usage. Practice in eliminating such errors is afforded on pages 462-468.

CONJUNCTIONS

A *conjunction* is a word used to join other words or groups of words. Lists of co-ordinating and subordinating conjunctions are given, and the functions of these words

explained, in the section on "Using Words Which Show Relations and Bridge Gaps between Thoughts" in Chapter VIII.

PREPOSITIONS

A *preposition* is a word used to relate a noun or a pronoun to some other word in the sentence. In the sentence, *We went to the theatre*, the noun *theatre* is related to the verb *went* by the preposition *to*. In the sentence, *The cake was divided between him and me*, the pronouns *him* and *me* are related to the verb *was divided* by the preposition *between*. In the sentence, *The house on the hill is open*, the noun *hill* is related to the noun *house* by the preposition *on*.

A group of words introduced by a preposition is called a *prepositional phrase*. The noun or pronoun always forming a part of a prepositional phrase is called the *principal word* of the phrase. It is also called the *object of the preposition*. Thus in the first illustrative sentence in the preceding paragraph, *to the theatre* is a prepositional phrase. *Theatre* is its principal word and is the object of the preposition *to*. In the second illustrative sentence, *between him and me* is also a prepositional phrase. The preposition is *between*, and its objects are *him* and *me*.

This last prepositional phrase, *between him and me*, also illustrates the fact most necessary to remember about the objects of prepositions. It is this: A pronoun used as an object of a preposition must be an object pronoun—a pronoun in the objective case. (Nouns used as objects of prepositions are also in the objective case, but, since the form of nouns is the same in both the subjective and objective cases, there is no possibility of error.)

The uses to which prepositional and other phrases are put are explained and illustrated on pages 419-420.

INTERJECTIONS

An *interjection* is a word used to express an emotion such as fear, pain, anger, surprise, or disgust: *Oh! Alas! Hurrah! Ouch! Nonsense!* Since interjections have no grammatical relation to the rest of the sentence, errors do not occur in their use. Hence we shall only mention them in passing.

Group Problem 96

Point out the adverbs, conjunctions, prepositions, and interjections in the sentences following these instructions.

Tell what word each adverb modifies and what part of speech the word is. In regard to each conjunction tell whether it is co-ordinating or subordinating and what words or groups of words it joins. Point out the phrase each preposition introduces. Also point out the other word in the sentence to which the preposition relates its object.

1. The extremely old book is hidden securely in my room.
2. Ouch! My leg hurts me terribly.
3. They went hurriedly to the depot.
4. Mary, Oscar, and Pearl will go with you, but the rest of us will stay here.
5. Put the sandwiches into the refrigerator while I make the coffee.
6. Although you have the leading part in the play, you needn't act so unbearably superior.
7. Whew! That was a very narrow escape!
8. I feel better during the morning than I do in the afternoon.
9. The thumb of his left hand was cut badly, but the first finger entirely escaped injury.
10. Neither Martin nor Gordon is especially anxious to sleep there throughout the night.

We have thus far defined the several parts of speech and shown how these parts of speech are used to build up sentences. Moreover, here and there in the preceding discussion, the uses to which groups of related words are put

in sentences have been indicated—but only indicated. As we know, there are three classes of these groups of related words: independent clauses, dependent clauses, and phrases. Concerning independent clauses nothing needs to be added to what has already been said. Concerning the uses of dependent clauses and phrases, however, there are several facts to which we shall give brief attention.

WAYS IN WHICH DEPENDENT CLAUSES ARE USED

Every dependent clause is used in a sentence either as a noun, as an adjective, or as an adverb. The fact that groups of words may be used instead of single words to name and to modify helps make the English language extremely flexible, enabling us to express ourselves in many different ways.

A dependent clause that plays the role of a noun in the sentence of which it is a part is called a *noun clause* or a *substantive clause*. In the sentence, *Where he has gone is a mystery*, the clause, *where he has gone*, is the subject; it is the thing about which the assertion, *is a mystery*, is made. Thus it is a noun clause. In the sentence, *They take what they want*, the clause, *what they want*, is the object of the verb *take*. Therefore, it too is a noun clause. In the sentence, *Food was given to whoever asked for it*, *whoever* is the subject of *asked*, but the clause, *whoever asked for it*, is the object of the preposition *to*. Here, then, we have clauses serving as the subject of a sentence, as the object of a verb, and as the object of a preposition. These, we remember, are the chief services contributed by nouns in building up sentences.

A dependent clause which plays the role of an adjective in the sentence of which it is a part is called an *adjective* (or *adjectival*) *clause*. Thus in the sentence, *The boy*

whose hair is red used to *play fullback*, the clause, *whose hair is red*, modifies the noun *boy*. In so doing, it performs the function of an adjective and is, therefore, an adjective clause. When an adjective clause is nonrestrictive (see page 357) it is separated from the rest of the sentence by commas. When it is restrictive, as in the illustrative sentence in this paragraph, no commas are needed.

A dependent clause which plays the role of an adverb in the sentence of which it is a part is called an *adverb* (or *adverbial*) *clause*. In the sentence, *She shouted as she ran*, the clause, *as she ran*, modifies the verb *shouted*. In so doing, it performs the function of an adverb and is, therefore, an adverbial clause.

When used to introduce the principal idea of a sentence, an adverbial clause is separated from the remainder of the sentence by a comma if punctuation is necessary to prevent confusion or ambiguity. In the sentence, *While you are in Buffalo, Bill will be in Erie*, the clause, *while you are in Buffalo*, is an introductory adverbial clause modifying the verb *will be* of the principal clause. Obviously the comma is needed after the introductory clause to prevent ambiguity. Moreover, the comma is sometimes used after an introductory adverbial clause merely to indicate a slight break in the movement of the sentence.

VARIOUS KINDS OF PHRASES AND HOW THEY ARE USED

A *phrase*, as we know, is a group of related words containing neither a subject nor a predicate. A phrase made up of two or more verbs is called a *verb phrase*; a phrase introduced by a preposition is called a *prepositional phrase*; a phrase introduced by a participle is called a *participle* (or *participial*) *phrase*; and a phrase introduced

by an infinitive is called an *infinitive phrase*. Having recalled the names of the various kinds of phrases, let us inspect the uses of each kind.

A *verb phrase* is used in one way only. It serves as the simple predicate of the sentence or clause of which it is a part.

A *prepositional phrase* has two uses: as an adjective and as an adverb. In the sentence, *The boy on the sled is my young brother*, the prepositional phrase *on the sled* modifies the noun *boy*. Thus its use is that of an adjective. Let us use this same phrase in another sentence in a different way: *My young brother rode on the sled*. In this sentence, the phrase *on the sled* modifies the verb *rode*, does it not? Since it modifies a verb, its use is that of an adverb.

A *participle phrase* also has two uses: as a noun and as an adjective. In the sentence, *Swimming the river tired me*, the participle phrase *swimming the river* is the subject of which an assertion is made. Its use, therefore, is that of a noun. Now let us use this same phrase in another sentence in a different way: *The girl swimming the river is obviously an expert*. In this sentence the phrase *swimming the river* modifies the noun *girl*, does it not? Since it modifies a noun, its use is that of an adjective.

Participle phrases used as adjectives are often employed to introduce the sentences to which they belong. Such a use is illustrated in the sentence, *Seeing the accident, he hurried to assist the injured people*. In this sentence the phrase *seeing the accident* introduces the sentence and modifies the pronoun *he*. Participle phrases used in this manner are both convenient and effective. However, it is necessary for the speaker or writer to make sure that the

phrase clearly modifies the word he intends it to. Otherwise a ludicrous sentence results, as *Hearing the shriek, my knees felt weak*. Now, whoever wrote that sentence didn't mean that his knees heard the shriek; but that is exactly what is stated. This sentence illustrates what is called a "dangling" participle phrase.

There are several ways of avoiding such ridiculous sentences. Each of these ways requires the speaker or writer to think clearly, so that he will say what he means. One way is to use an introductory clause instead of a phrase, as *When I heard the shriek, my knees felt weak*. Another way is to use as the subject of the sentence the word which should be modified by the phrase, as *Hearing the shriek, I felt weak in the knees*.

An infinitive phrase has three uses: as a noun, as an adjective, and as an adverb. In the sentence, *To see the circus again was more than I had hoped for*, the phrase *to see the circus again* is the subject of the sentence. The phrase is used as a noun. In the sentence, *The man to see you is in the living room*, the phrase *to see you* modifies the noun *man*, and is therefore used as an adjective. In the sentence, *She went to find the dress*, the phrase *to find the dress* modifies the verb *went* and is therefore used as an adverb.

Group Problem 97

This problem constitutes a review which will occupy your time for several days. As you work with the problem, refer to the preceding pages as frequently as necessary to make sure that the answers you prepare to give and the sentences you write are correct.

You should not find it necessary to write your answers to the questions. The sentences you are asked to prepare, however, should be carefully written out, ready for presentation to the class.

1. What is a sentence?
2. What are the kinds of sentences, classified according to purpose? According to form?
3. What is the simple subject of a sentence? The complete subject? A compound subject? Write a sentence containing a compound subject.
4. What is the simple predicate of a sentence? The complete predicate? A compound predicate? Write a sentence containing a compound predicate.
5. What is a noun? What are the kinds of nouns?
6. What is number? How do you spell the plural of each of the following nouns: *table, box, echo, baby, monkey, wolf, hoof, woman, alumnus, oasis*? If you are in the least doubt about the plural of any of these nouns, do not guess; consult the dictionary.
7. What is gender? Why is it that in the English language the gender of nouns and pronouns causes little or no trouble? What is meant by "common gender"?
8. What is case? Why is it that, except for the possessive, little attention need be paid to the case of nouns?
9. What is a pronoun? List the kinds of pronouns. Use a pronoun of each kind in a sentence and be ready to tell what kind each is.
10. What is an antecedent?
11. What determines the number of a pronoun? What determines the case of a pronoun? Write one sentence illustrating your answer to the first of these questions and another illustrating your answer to the second.
12. What is meant by the "person" of a pronoun?
13. What facts about the use of personal pronouns are especially important?
14. What is an adjective?
15. Before words beginning with what letters are the articles *a* and *an* used?
16. What facts must be remembered with respect to the use of demonstrative adjectives? Write four sentences illustrating these facts.
17. What is a verb?
18. What are the classes of verbs, according to the kinds of

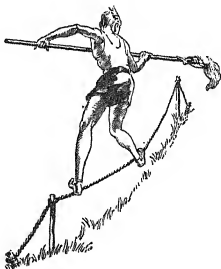
- assertions made? Prepare three sentences, each one illustrative of a different class of verbs.
19. Use some form of the verb *grow* in three sentences to demonstrate the fact that the class to which a verb belongs depends upon the use of that verb in a particular sentence.
 20. Pronouns of what case are linked to the subject by linking verbs? Prepare a sentence illustrating your answer to this question.
 21. What kind of modifying word is linked to the subject by a linking verb? What name is given to a modifying word when it is used in this way? Demonstrate this usage in three sentences, using some form of the verbs *seem*, *smell*, and *taste*.
 22. What is tense? List the tenses. Use the proper form of the verb *run* in the six tenses with the subject *he*.
 23. In showing tense, which of the principal parts of a verb *never* needs the help of an auxiliary verb? Which of the principal parts *always* requires the help of an auxiliary?
 24. What is a regular verb? An irregular verb? Of which kind are *do*, *sing*, *eat*, *run*, *write*, *ride*, *swim*, *jump*, *build*, *kick*, *fall*, and *light*? Why?
 25. Upon what do the person and number of a verb depend?
 26. What is meant by the term "verbals"?
 27. To what four uses is the present participle put? Illustrate your answer by four sentences, each using the present participle *hunting*.
 28. To what two uses is the infinitive put? Illustrate your answer by means of two sentences, each using the infinitive to *speak*.
 29. What is a conjunction? What are the two kinds of conjunctions? List four conjunctions of each kind. Use each of these conjunctions in a sentence and be ready to tell what words or groups of words each joins.
 30. What is the service rendered by a preposition? Prepare three sentences illustrating this service.
 31. In what case is the object of a preposition? Prepare three sentences, each containing at least one prepositional phrase whose principal word is a pronoun.

32. Prepare a sentence in which a dependent clause is used as a noun, another in which a dependent clause is used as an adjective, and a third in which a dependent clause is used as an adverb. Tell what word is modified by the clause in the last two of these sentences.
33. Prepare a sentence in which you use the prepositional phrase *beside the road* as an adjective, and a second sentence in which you use the same phrase as an adverb. Point out the word modified in each sentence.
34. Write a sentence in which you use the participle phrase *eating the cake* as a noun, and a second sentence in which you use the same phrase as an adjective. Tell what word is modified by the phrase in the second sentence.
35. What does the following sentence mean as it stands? *Climbing the tree, his trousers were torn.* Rewrite this sentence in two different ways, each new sentence showing clearly what the original writer intended his sentence to mean.
36. Prepare three sentences which illustrate the three uses of infinitive phrases.

TESTING OUR SKILL IN THE DETECTION AND CORRECTION OF COMMON ERRORS IN ENGLISH

Testing our skill in any activity helps us discover what we need to do to improve our accomplishment.

All of the next section of this study of usage consists of a long usage test and the discussion of this test. The purpose of both the problem and the discussion is to help you discover: (1) whether you know right from wrong in certain phases of usage; (2) whether you can correct a wrong usage



after you have detected it; (3) whether you can give the reasons for the corrections you make.

Only those phases of usage in which error has been shown by thorough investigation to be rather general and widespread are dealt with in the test. Thus in your work with the test and the problems which follow it you will be doing what apparently needs to be done, rather than performing language tasks merely for their own sake.

Written Problem 62—Usage Test I

Eighty-five groups of sentences follow. In each group are three sentences. Two of the three sentences are correct—contain no errors in English. One sentence in each group, however, contains an error.

Pick out the sentence in each group which contains an error. Rewrite each faulty sentence in such a way that the error is eliminated. Below each corrected sentence write a brief statement telling *why* you made the change you did.

As you proceed, you will frequently find that several groups of sentences test your knowledge of the same general principle. In such cases you need not repeat the explanation for your changes. You may merely refer to an earlier explanation. Be sure, however, that this explanation is the right one.

Number your sentences in the same way they are numbered in the test. For example, if it should happen that the second sentence in Group 1 is wrong, number the sentence, as you rewrite it, 1 *b*.

1. *a.* The train is not yet due.
b. It's so dark I can't hardly see the print.
c. They haven't any money for that purpose.
2. *a.* I don't see no use in waiting for him.
b. The boys had no trouble in finding the leak.
c. We had scarcely time enough to catch the train.
3. *a.* The clerk was behind the counter when I arrived.
b. The plane descended to the ground without delay.
c. Mother she left her purse in the back of the car.

4.
 - a. Napoleon's troops retreated from Moscow.
 - b. As soon as I have finished I shall return.
 - c. The detective retraced his steps back to the pond.
5.
 - a. Please take your hat off of the table.
 - b. Be careful not to fall off the ladder.
 - c. Try to borrow the book from your teacher.
6.
 - a. His last story differs from those he told earlier.
 - b. Do you find the town different to what you expected?
 - c. I shall have to differ with you in this matter.
7.
 - a. His attitudes are quite different from what they once were.
 - b. This chair differs from the other in only one respect: Its frame is mahogany.
 - c. This paint is a different color than that originally used.
8.
 - a. He continually jingles the keys in his pocket.
 - b. Run in the sun room and get my bracelet.
 - c. Frightened, they hurried into the house.
9.
 - a. I fully expect to bring him with me.
 - b. Did you see Archie and she this morning?
 - c. I saw Archie, but not her.
10.
 - a. They plan to invite Doris, Pauline, Evelyn, and I.
 - b. I'll gladly lend Towser to you.
 - c. The doctor told Sam and me to hurry home.
11.
 - a. Although there is a marked resemblance, I think it is not he.
 - b. If I were she, I should not tell them.
 - c. He insisted that it was us whom he saw.
12.
 - a. The judges said that the prizes were to be divided among Guy, Lawrence, Susan, and I.
 - b. After he gives the word to me, I shall pass it along to her.
 - c. Although we ran after him, it was difficult to keep close to him.
13.
 - a. I'll share my lunch with them.
 - b. No such trouble should come between them and us.
 - c. Why is he so afraid of we girls?

14.
 - a. Whom did you send for the bandage?
 - b. They will assist whoever wins the election.
 - c. Were you told who they had appointed as chairman?
15.
 - a. Who did you give the letter to?
 - b. From whom did you receive the present?
 - c. Do you know near whom she sat during the concert?
16.
 - a. Have you asked either of the witnesses whether he is being paid to testify?
 - b. It was rumored that neither of the players had entered their score correctly.
 - c. When shall we know whether either of the officers was on his beat at the time?
17.
 - a. No one should wear his best clothes on this picnic.
 - b. It is well that none of the actors forgot his lines.
 - c. Not one of the collections of short stories is in their proper place.
18.
 - a. Every Scout was urged to study for his test.
 - b. Everyone will take his own place, please.
 - c. I am surprised that every tree has shed their leaves.
19.
 - a. The crate of oranges, grapefruit, and lemons is in the garage.
 - b. The paper of pins were lying on the table.
 - c. The beautiful tree, filled with ornaments, lights, and gifts, stands in the center of the room.
20.
 - a. Nelson and Randolph are trying to secure the same position.
 - b. Each is an excellent candidate.
 - c. However, neither one nor the other know who will win.
21.
 - a. Where are the peaches I put into the refrigerator?
 - b. There's two or three people waiting in the reception room.
 - c. He told me that there was little hope of finding the ring.
22.
 - a. Either the dog or the cat took my slipper.
 - b. Are either Elmer or Roy Williams here?
 - c. Both are absent today.

23. *a.* Every single one of the thirty men on the three teams is trying hard to make the "varsity."
b. Did you ask whether every maple tree in all three woods have been tapped?
c. Every house in these three blocks has been built this year.
24. *a.* One is enough for each of us.
b. Neither of the apples is ripe enough to eat.
c. He told us that not one of the pupils in any of the four classes have yet failed a test.
25. *a.* The Senate is in session tomorrow.
b. We were informed that the Committee of Ten have been dissolved.
c. The several groups of sentences illustrate various grammatical principles.
26. *a.* A flock of ducks were rising from the lake.
b. The herds of deer that once came to drink at this stream have long since disappeared.
c. The members of the committee are appointed by the president.
27. *a.* Both have sent applications to me.
b. Each of them is anxious to receive a reply at once.
c. Each of the men say that we have been unfair.
28. *a.* I know I put them potatoes in the sack.
b. It is probable that these kinds of trees can be transplanted.
c. They have had little difficulty with this type of roofing.
29. *a.* That last group of sentences was easy, wasn't it?
b. Have you experimented with those varieties of flowers?
c. He is not at his best when he writes of those kind of experiences.
30. *a.* The light is so bad I can't see good.
b. With good light, however, I see well.
c. His promises are good enough, but he seldom keeps them well.
31. *a.* It is splendid that he has a really interesting position at last.
b. I am sure that the cottage is a real satisfactory one.
c. Now we know that he is a real hero.

32. *a.* The accident was very serious, and her face is awful bruised and cut.
b. The story is terribly tragic, but beautifully written.
c. When we arrived at the terrible scene, we found that the destruction had been as awful as we had feared.
33. *a.* "Life is real; life is earnest."
b. Although he still looks ill, he seems better than he was yesterday.
c. This cloth feels as smoothly as the other.
34. *a.* The music sounded harmoniously to the audience.
b. Her eyes seemed dull and weary after she had talked to the messenger.
c. If you will stand still, I can make this fit you.
35. *a.* The food smelled stale and uninviting.
b. As Helen grew tall, her brother became fat.
c. The lemonade tastes much too sweetly to suit me.
36. *a.* I saw the President yesterday. You would have seen him if you had come with me.
b. If you see Florence, tell her to hurry.
c. He reported that he seen the accident.
37. *a.* If you look here, you will see what I mean.
b. The witness insisted that he had never before saw the prisoner.
c. Margy saw the book before the rest of us had seen it.
38. *a.* It is expected that you will come with me.
b. He just now come in and isn't ready yet.
c. If you had come sooner, you would have found us.
39. *a.* After the doctor came, the patient became less peevish.
b. Whoever comes now will be too late.
c. "I wish I never had came here!" she shouted.
40. *a.* He ran so fast that his heart was pounding.
b. They have never ran an elevator before.
c. He had run around the block three times, before he suspected that a trick was being played on him.
41. *a.* Will you run over to the grocery for me?
b. The man run out of the back door just now.
c. If our last man had run as well as he was expected to, we should have won the relay race easily.

42. *a.* He drank the medicine without a word of complaint.
b. Indeed, he asked for more after he had drunk the first glass.
c. We told him, however, that if he drunk any more he might feel worse instead of better.
43. *a.* The horse has drunk his fill.
b. Andrew says that he has drank that stuff for the last time.
c. The baby has drunk from a cup only once in her life.
44. *a.* I for one think he done his very best.
b. After we have done the chores, we can go swimming.
c. I can't believe that she did such a thing.
45. *a.* Each member of the group will do his part well.
b. Let us know when the work is done.
c. She assured her friends that she had never did the stunt before.
46. *a.* Try to sit still for a while, will you?
b. She has sat there ever since you left.
c. Set next to me and you can see better.
47. *a.* Sitting and lying are two ways of reclining.
b. His mother set up all night waiting for him.
c. Betty sat down as if completely exhausted.
48. *a.* Have you ever went to a three-ring circus?
b. She has scarcely gone; perhaps we can catch her.
c. They went into the hotel but haven't come out yet.
49. *a.* Lowell, you have gone that way before, haven't you?
b. Go straight ahead; you can't miss the place.
c. In spite of our suggestion, he gone his own way.
50. *a.* The scarf lies there on the floor.
b. The old woman lay motionless.
c. Has she been laying there long?
51. *a.* The book is lying exactly where you left it.
b. It has laid there undisturbed all day.
c. Doubtless it would have lain there forever if I had not told you about it.

52. *a.* The wind blew the roof off the house.
b. If you had blown on your fingers, you might have warmed them a little.
c. Has the whistle blew yet?
53. *a.* "There she blows!" he cried.
b. The littlest boy blew the largest bubble.
c. The wind has blowed the dust into the house.
54. *a.* The play had begun before we arrived.
b. For once it began on time.
c. After an hour, his stomach begun to feel better.
55. *a.* You begin the song, and the rest of us will join in the singing.
b. Has Emily began her practicing yet?
c. After he began to speak, the audience started to shout.
56. *a.* The nurse always sets the medicine right here.
b. I know she set it there last night, too.
c. It isn't setting there now.
57. *a.* The boy was in as great pain after the doctor had set his arm as he was before.
b. The workmen carefully sat the clock into the van.
c. You may set it in this corner if you wish to.
58. *a.* What a bright beam that searchlight throws!
b. Why didn't you say that you had threw it away?
c. The forward pass that he threw was far over the head of the intended receiver.
59. *a.* The sailors had thrown the anchor overboard at the mate's order.
b. Everyone threw himself into the spirit of the game.
c. He throwed a curve ball, and the batter fanned.
60. *a.* This fragile material breaks easily.
b. The branches of a tree broke his fall.
c. Had you broke the colt more gently, you would have a better horse now.
61. *a.* The fish pole has broken just above the reel attachment.
b. Is the box completely broke?
c. He broke his promise the very next day.

62. *a.* The carpenter laid the bathroom floor after the plumber had set the tub.
b. If you will lay the baby on the floor, he will lie there peacefully.
c. We never knew why he laid down in the street.
63. *a.* *To lay* and *to set* mean much the same as *to put* or *to place*.
b. He hasn't lain the shingles correctly.
c. Mr. White has laid claim to the estate.
64. *a.* This furnace gives us complete satisfaction.
b. You should have more change if you gave her ten dollars.
c. Had you gave him a chance, he could have proved his innocence.
65. *a.* This is the third night we have given the play.
b. I give you the information a month ago.
c. What you gave counts less than the spirit in which you gave it.
66. *a.* When toy balloons burst, they make a rather loud report.
b. Yesterday our main water pipe burst.
c. I'm surprised it hasn't bursted before.
67. *a.* The boat reached shore just as the storm burst.
b. The sack busted, and the flour flew all over the kitchen.
c. The dam had burst from the pressure of ice against it.
68. *a.* Shall we ring the bell or use the knocker?
b. Those boys have rang the bell several times tonight.
c. The story rang true, yet seemed unbelievable.
69. *a.* Have you rung for dinner yet?
b. The gong rang three times; we knew that either there was a fire or there was to be a drill.
c. The old man stumbled to the corner and rung the alarm.
70. *a.* They should have wrote after they received our letter.
b. The story was originally written in Spanish.
c. Her uncle wrote her to come East for Christmas.

71. *a.* This poet writes with intense feeling.
b. Professor Wheeler has written a full report of his excavations.
c. He apparently had wrote something over his original words.
72. *a.* In weather like this the pond will freeze quickly.
b. Last winter it had froze long before this.
c. How could the ice cream have melted so soon if you had frozen it well?
73. *a.* The weather changed so rapidly that the slush froze solidly around the tires.
b. If you had said your fingers were froze, we would have bathed them in cold water instead of hot.
c. The moisture from his breath froze in his mustache.
74. *a.* This tree bears great numbers of oranges.
b. Dennis was borned in August.
c. He said he bore no malice against anyone.
75. *a.* The soldier had borne his comrade to the dugout.
b. When Arthur was born he weighed only three pounds.
c. I have bore the sack longer than you, and I'm tired.
76. *a.* Why did you tear the page out of the book?
b. He didn't know his coat was tore.
c. They tore their handkerchiefs into strips and bandaged his arm.
77. *a.* Edna was torn between her love for Luella and her keen sense of justice.
b. In a moment the puppy had torn the hat to pieces.
c. That shirt isn't just ripped; it's badly tore.
78. *a.* You may use the roller if you think you can push it.
b. Herman can chin himself fifteen times.
c. Can I have another piece of cake, please?
79. *a.* We can hold the boat steady while you bail it out.
b. I shall come if Father says I may.
c. Since he has given you permission to go, you can do so.
80. *a.* Even a test will teach those of us who really try to learn.
b. I'll learn you a much easier way.
c. He learns rapidly and she certainly teaches effectively.

81. *a.* I once had a professor who spent much of his time teaching us how to learn.
b. This instructor teaches all the subjects to all the pupils.
c. The mother bird had no difficulty in learning her young to fly.
82. *a.* His remarks let the cat out of the bag.
b. If you leave me here, I shall be able to find my way.
c. When the puppy scratched Gilbert's face, he left it go.
83. *a.* As he left the room, he waved to his mother.
b. I wish you'd let me go with you.
c. Are you going to leave that halfback get around your end again?
84. *a.* He walks like one leg were shorter than the other.
b. Don't you think he looks like his brother?
c. Dale, please behave as a boy of your age should.
85. *a.* He is learning to speak as his mother does.
b. It seems as if you are always late.
c. If I were to swim like you do, I'd sink.

After you have completed the test, go over your papers carefully to make sure (1) that you have detected the sentence in each group which contains an error; (2) that *your* sentence eliminates the error; (3) that your statement of the reason for the change you have made is both clear and accurate. *Do not write in your books in connection with this or any other problem.*

Now submit your papers to your teacher, who will score them.

A perfect score (how many of you made it?) will be 340 points, as 4 points will be awarded to each completely correct response. These 4 points will be distributed as follows: 1 point for detecting the faulty sentence; 2 points for correcting the error; 1 point for a satisfactory statement of your reason for making the change.

Group Problem 98

After your papers have been scored, they will be returned to you. Then the class as a whole will spend as many days

as necessary in the following activities in connection with the test.

A. For each group of sentences, a pupil who has a score of 4 will point out the faulty sentence, read the correct sentence he has written, and give his reason for making the change.

B. Each correct sentence in the original group will then be examined to see wherein the corrected sentence properly illustrates the phase of usage under consideration.

C. Following this discussion, each pupil who did not make a score of 4 on any particular group of sentences will (1) write a brief statement which specifically describes the phase of usage illustrated by that group of sentences; (2) write at least three new sentences which correctly illustrate that phase of usage.

INCREASING OUR SKILL IN THE PHASES OF USAGE TESTED

Having tested one's skill, one next endeavors to increase it.

Doubtless Usage Test I helped you to develop competence in connection with certain elements of English in which errors are numerous and widespread. The work with the preceding group problem should have done even more in that direction. If, however, your language habits have been faulty for any length of time, probably neither the test itself nor the discussion of it has been wholly sufficient to overcome these faulty habits. Therefore problems are also provided, all of which are specifically concerned with the phases of usage dealt with in the test.

By referring to the following table you can quickly tell which of these problems will be of greatest assistance in ridding your language usage of its defects. In parallel columns this table lists the sentence groups in Usage Test I, the phases of usage treated in these groups of sentences, and the pages on which problems and discussions dealing with these phases are to be found. Thus you can discover

to which pages you should especially devote yourselves. Here again you will be concerned with activities that are specific and immediately useful, and into which you can enter with the assurance that they are worth the time and effort expended upon them.

<i>Sentence Groups</i>	<i>Phases of Usage Treated</i>	<i>Pages for Study</i>
1, 2	The Use of Negative Words	436-437
3-5	Avoiding Needless Words	438-439
6, 7	Prepositions Used with <i>Differ</i> and <i>Different</i> ...	440
8	Choosing the Right Preposition	441-442
9, 10	Personal Pronouns as Subjects and Objects of Verbs	442-444
11	Personal Pronouns as Predicate Words	444-445
12, 13	Personal Pronouns as Objects of Prepositions ..	445-447
14, 15	The Pronouns <i>Who</i> and <i>Whom</i>	447-450
16-18	Agreement of Personal Pronouns with Their Antecedents	450-454
19-27	Agreement of Verbs with Their Subjects	454-460
28, 29	The Demonstrative Adjectives	460-461
30-35	Distinguishing between Adjectives and Ad- verbs	462-469
36-77	Mastering Certain Irregular Verbs	469-475
78-83	The Meaning and Use of <i>May</i> , <i>Can</i> , <i>Learn</i> , <i>Teach</i> , <i>Let</i> , <i>Leave</i>	475-477
84, 85	The Correct Use of <i>Like</i> , <i>As</i> , and <i>As if</i>	477-479

If, as you work with the problems and discussions which follow, you feel the least doubt as to the meaning of any grammatical terms employed, consult the Index to learn on what pages earlier in this chapter these terms are explained. As you remember, the sections entitled "The Sentence and Its Component Parts" and "The Parts of Speech and Their Uses" are devoted to the explanation of grammatical terms and functions.

THE USE OF NEGATIVE WORDS

Group Problem 99

It is not easy to define negative words, but perhaps this statement will serve: Any word is negative whose meaning is partially or completely opposite from affirmative.

Two groups of sentences follow. In every sentence of both groups at least one negative word is used. (1) Point out the negative word (or words) in each sentence. (2) State the meaning of each sentence in Group II in another way. (3) Prepare a statement, based upon the two groups of sentences, which explains the use of negative words.

Group I

1. We have no use for such an article.
2. The man you wish to see isn't in.
3. There is scarcely enough bread left for breakfast.
4. He is hardly the type of man you would wish to employ.
5. Such work is unworthy of you.
6. The governor refuses to see anyone.

Group II

1. His voice is not unattractive, but his manner is altogether disagreeable.
2. We were informed that you wouldn't be unwilling to listen to our plan.
3. While I didn't invite these people, nevertheless they are not unwelcome.
4. I am not altogether unprejudiced, but I nevertheless wish to see justice done irrespective of my personal feelings.

How does your statement concerning the use of negative words compare with this one?

A single negative in a simple sentence or a clause results in a negative statement, while a double negative results in an affirmative statement.

Most of us have been taught that a double negative is ungrammatical. It is not. But a carelessly used double

negative often results in a statement whose meaning is contrary to the one intended by the speaker. Double negatives, as we have discovered, were used in all of the sentences in Group II. They were used for a purpose. Such a use shades the meaning so that the speaker can express his thought in a more exact way than by a downright positive assertion. *He is not unwelcome* indicates a somewhat less positive attitude than does *He is welcome*. The difference is one of degree.

There are four facts which we need to remember about negatives. (1) Such words as *scarcely* and *hardly* are negatives just as are *not* and *none*. (2) Many words with the prefixes *un* (*unhappy*), *dis* (*displeased*), and *im* (*impossible*) are negative. (3) Double negatives should be used sparingly and only when their use appears to be essential to the expression of our exact meaning. Moreover, such expressions as *haven't none* and *aren't hardly* always have a meaning other than that intended and hence should never be used. (4) Negative words such as *not*, *scarcely*, *only*, *hardly*, must always be placed as close as possible to the word or words they modify. When one says, for example, "I hardly think he is well enough," one is really saying that one "hardly thinks." That is not what is meant, is it? What is meant is, "I think he is hardly well enough."

Written Problem 63

Employ each of the following words in two sentences. In four of your sentences use double negatives correctly. Prove by the sentences you write that your studies of coherence, unity, and emphasis have been profitable.

none	no one	unknown	scarcely	dissatisfied
not	hardly	uneven	undecided	improvident
only	didn't	can't	improbable	unnecessary

AVOIDING NEEDLESS WORDS

Group Problem 100

In each of the following sentences there is a word which is not needed for the expression of the intended meaning. (1) Point out the needless word in each sentence. (2) Tell why the word is not needed. (3) Prepare a statement relative to the use of needless words.

1. Morris went in behind the garage a moment ago.
2. My uncle he used to be in the British navy.
3. Falling off from the top of the shed was no fun.
4. I doubt whether that player really knows where he is at.
5. The balloon made a record ascent up into the stratosphere.
6. Take this here wire and solder it to that plug.
7. You can borrow a pen off from Irwin if you have forgotten your own.
8. Connect up the two poles of the battery.
9. The paint came off of the cart within a week.
10. Tonight we'll review over the last section.
11. We shall receive many good benefits from this law.

The use of superfluous words of the types illustrated in the preceding sentences results either from mere thoughtlessness, which finally fixes a faulty habit upon us, or from an ineffective attempt to secure emphasis.

When we use such expressions as *in behind*, *off of*, *my uncle he*, we really are not thinking of the meaning of the words we are using. When we say *ascend up* or *review over* or *retreat back*, we perhaps are trying to secure emphasis. We are succeeding, however, in securing only awkwardness and needless repetition. Let us, therefore, make this rule for ourselves:

Words which are not necessary for the expression of the intended thought should be omitted from a sentence.

In the discussion of word choice in Chapter VII, we emphasized the need for using words and groups of words which convey meaning clearly, exactly, and effectively. Our present discussion, although it deals specifically with the avoidance of unnecessary words, is also concerned with the need for clear and exact thought and expression. For that reason a brief comment relative to the indefinite and loose use of the expressions *sort of* and *kind of* is pertinent at this point.

We too often use *sort of* and *kind of* to indicate a moderate degree of whatever we are talking about: *The weather is sort of cool today.* If we wish to indicate this moderate degree in a general way, it is decidedly preferable to employ such adverbs as *comparatively*, *rather*, *fairly*, or *relatively*: *The weather is comparatively cool today.* Often it is better still to make our statement definite by explaining more completely what we mean: *It is cool enough today so that I shall need my topcoat.*

Written Problem 64

A. Use each of the following words in a sentence.

from	descend	return	meet
off	rejoin	advance	support
behind	rejected	join	report

B. Rewrite each of the following sentences, eliminating *kind of* and *sort of* and expressing the probable thought in a more exact and effective manner.

1. The sky is kind of overcast today.
2. As I caught the pass I felt sort of dizzy.
3. I think he is kind of a pleasant person.
4. Didn't she act sort of strange this afternoon?
5. The finish is kind of worn in places.
6. Although I kind of wanted the car, I thought the price was sort of high.

PREPOSITIONS USED WITH *Differ* AND *Different***Group Problem 101**

In the following sentences two prepositions are correctly used with the various forms of the verb *differ* and one with the adjective *different*. What are these prepositions?

1. This stocking is different from the other.
2. While New York and London are alike in some respects, they are different from each other in many significant ways.
3. Does this dog differ greatly from that one?
4. The car certainly rides differently from the way it used to, doesn't it?
5. This authority differs with his predecessor in his solution of numerous phases of the problem.
6. Although I am anxious for harmony in our committee, I shall have to differ with the opinions so far expressed about this matter.

As we see, the prepositions used with *differ* and words formed from it are *from* and *with*. The use of these prepositions is entirely sensible, for the words *differ* and *different* are employed to contrast people, places, things, and ideas. *To differ from* and *to be different from* clearly mean "to be unlike." *To differ with* means "to disagree with."

It often happens that sentences employing *different from* or *differ from* seem awkward and unwieldy. In such cases we should seek another way to express our thought.

In sentence groups 6 and 7 of Usage Test I, two words which we must not use with *differ* and *different* are employed. If we have forgotten what these two words are, we should return to the test and find them. We must mentally label them "Not to be used with *differ* and *different*." What is much more important, however, is to remember what words *should* be used—*from* and *with*.

CHOOSING THE RIGHT PREPOSITION

Group Problem 102

A. After you have examined the following sentences, decide which preposition—*between* or *among*—is used in speaking of two persons, places, or things and which is used in speaking of more than two.

1. The reward was divided *between* Homer and Laura.
2. The lunch was distributed *among* the five workmen.
3. Greater rivalry exists *between* these two teams than *among* the others in the association.

B. How do these two sentences differ in meaning?

1. The boy jumped *in* the swimming pool.
2. The boy jumped *into* the swimming pool.



Under what circumstances do we use the preposition *in*? The preposition *into*? Which of the following sentences is correct? Why? (1) *He put his hand in his pocket.* (2) *He put his hand into his pocket.*

C. Exactly what does the word *adjacent* mean? (Look the word up in an unabridged dictionary and read both the definition of the word and the paragraph which discusses its use.) How do the second and third of the following sentences differ in meaning?

1. Her farm is *adjacent* to mine.
2. Her farm is *next* to mine.
3. Her farm is *near* mine.

If you wished to make it plain that your property is bounded on one side by a river, which of these two sentences would you use? (1) *My property is adjacent to the Missouri River.* (2) *My property lies along the Missouri River.*

D. One of the following sentences is correct. Which is it? Give the reason for your answer.

1. Sit beside me on the front seat.
2. Sit aside of me on the front seat.

Find the word *aside* in an unabridged dictionary. Is the word ever used as a preposition? In the sentence, *Set that basket aside for me*, is the word *aside* used correctly? Why?

Prepositions, although sometimes looked upon as "little" words, perform the important function of relating words to each other. The use of the wrong preposition—or the omission of a needed preposition—may give an entire sentence a meaning not intended. Therefore it is essential that we choose prepositions carefully and that we consult the dictionary when in doubt as to their proper use.

PERSONAL PRONOUNS AS SUBJECTS AND OBJECTS OF VERBS

Group Problem 103

Although most people have all the grammatical knowledge they need about personal pronouns, yet, curiously enough, errors are frequently made in the use of these words. This is one of the numerous cases in which knowledge isn't always transferred to use. Therefore, several problems, including the present one, will be devoted to the correct use of personal pronouns.

All of the personal pronouns which may be used as subjects of sentences or as objects of verbs are employed correctly in the following sentences. Having inspected these sentences carefully, point out in each one (1) the personal pronouns used as subjects and those used as objects; (2) each verb whose subject is a personal pronoun; (3) each verb whose assertion is completed by a personal pronoun. Then make a list of

the personal pronouns which may be used as subjects and another list of those that may be used as objects.

1. I shoved him and he shoved me.
2. We saw them and they saw us.
3. I "window-shopped" while he was in the shoe store.
4. She talked to the audience, and the listeners applauded her.
5. Did you see them last night?
6. They saw you.
7. We helped them, but they won't aid us.
8. The toy is on the floor. The baby threw it there. It broke when it fell.
9. They put me behind a pillar in the stadium, but I asked them to change my seat.
10. If they invite us, we surely will accompany them.
11. He took me aside and said that we had offended her.
12. She and he will not bother you.

How do your lists of the personal pronouns that are used as subjects of sentences and as objects of verbs compare with those that follow?

I, you, he, she, it, we, and they are the personal pronouns used as subjects of verbs.

Me, you, him, her, it, us, and them are the personal pronouns used as objects of verbs.

Written Problem 65

Copy the following sentences, inserting in each blank a correctly used personal pronoun. Over each pronoun used as a subject put an *S*. Over each pronoun used as an object put an *O*.

1. — and — went to the circus.
2. Father will take Kermit, —, and — on the automobile trip.
3. If — promise — not to do — again, — will overlook the first offense.
4. When — told — to ask —, — hesitated but finally consented.

5. Didn't — remember — when — saw — yesterday morning?
6. Wilma is very ill, but — will probably recover.
7. — took the book to the library, but — couldn't find — there.
8. — and — are hoping to meet — when — arrives in town.
9. Did — and — tell — what — was — wanted?
10. — washed the automobile after — greased —.

PERSONAL PRONOUNS AS PREDICATE WORDS

Group Problem 104

In the following sentences all of the personal pronouns which may be linked to the subject by various forms of the linking verb *to be* are correctly used. (1) Point out in each sentence the personal pronoun linked to the subject. (2) Make a list of the pronouns so used.

1. It is he.
2. I am sure it was she.
3. Was it I¹ whom you saw?
4. If you were they, would you consent?
5. They knew it was we as soon as they heard us.
6. She saw them but thought it was you.
7. If it had been she, I would have said nothing.
8. They had been expecting me, but the caller turned out to be he.
9. We'll draw lots to see who is "it" to start the game.

As we already know, the most important fact relative to linking verbs is this: A linking verb merely links to the subject a word which either identifies the subject or describes it. That being true, a linking verb cannot affect the case of a pronoun which it links to the subject. Thus the case of the linked pronoun is the same as that of the subject; namely, the subjective case. In other words, as your list should show:

¹ Usage also permits *me* in this sentence, but *I* is preferable.

I, you, he, she, it, we, and they are the only personal pronouns that may be linked to the subject by a linking verb.

Written Problem 66

A. Copy the following sentences, inserting a personal pronoun in each space. Be ready to defend your use of each pronoun you insert.

1. If he is — now, I know I shall be — in the next game of tag.
2. Had I known it was — who wrote the composition, I certainly would not have told you it was —.
3. To my question he replied, "It is only —."
4. Although the leader proved to be —, we quite naturally thought at first it must have been —.
5. The teachers feel sure that it will be — who will be chosen, although earlier they feared it might be — or —.

B. Write five sentences in which you use personal pronouns with various forms of the linking verb *is*.

PERSONAL PRONOUNS AS OBJECTS OF PREPOSITIONS

Group Problem 105

In the sentences that follow—all of which are correct—all of the personal pronouns which may be used as the objects of prepositions are employed. Having examined the sentences, (1) point out the prepositions, and the pronouns used as their objects; (2) make a list of the personal pronouns which may be used as the objects of prepositions.

1. He gave the dog to Vivian and me.
2. Among them they should be able to raise the money.
3. The principal sent for both him and her.
4. May I sit between Fred and you?
5. The story was told to Chester, his father, and me.
6. We must see to it that faulty language habits do not gain control over us as they have over them.
7. The problem was not too difficult for us freshmen.

8. What do you think of Dorothy and him for refusing to lend the ruler to them?
9. I gave the money to him to be divided among Edwin, May, Bruce, and her.
10. It will be fun to go with either Gloria or you.

You have discovered, of course, that the same pronouns are used as objects of prepositions as are used as objects of transitive verbs. That is:

Me, you, him, her, it, us, and them are the only personal pronouns that may be used as objects of prepositions.

Many errors in the use of pronouns occur in phrases containing more than one object, for in such phrases one or more of the objects is separated from the preposition which controls its case. Sentences 1, 3, 4, 5, 8, 9 and 10 in the preceding problem illustrate this situation. It is especially necessary for us to be wary when we use such sentences.

Written Problem 67

Copy the following sentences, inserting in each blank a personal pronoun whose use you can defend. Use pronouns other than *you* and *it* whenever possible.

1. Is this gift for — or —?
2. Over — spread the cloudless sky, and beneath — the water was motionless.
3. Between Myrtle and — there is deep friendship.
4. As I ran after —, I noticed the crowd staring at —.
5. Owen threw the ball at — while I was looking away from —.
6. They were far in advance of Milton and —.
7. If you gave the knife to Richard and —, how does it happen to be in the possession of Murray and — now?
8. It is wholly beyond both — and —.
9. I'll tell you about —, but you must not let anyone know that the news came from —.

10. The automobile ran into —— just as he turned to wave at ——.

THE PRONOUNS *Who* AND *Whom*

Group Problem 106

In the following sentences—all of which are correct—*who* or *whoever* is the subject in some instances and the predicate subjective (predicate nominative) in others. *Whom* or *whomever*, in turn, is the object of various verbs and prepositions. Inspect the sentences with care. Then tell of what verb each *who* or *whoever* is the subject or predicate subjective and of what verb or preposition each *whom* or *whomever* is the object.

1. It is he whom I saw.
2. To whom did you make that statement?
3. Who will be at the party besides us four?
4. Did he say who is to take my place in the cast?
5. I shall send whoever is ready first.
6. Whom shall you vote for in this election?
7. This is the man whom I mentioned and who will do the work excellently for you, I believe.
8. My father—who is now in South America and of whom I was telling you last week—has recently been asked to continue his investigations for several more months.
9. "Who goes there?" he called; and I replied, "Whom do you expect?"
10. The letter was found by a Mr. Sterns, whoever he is.
11. Prove to us who you are.
12. Give the message to whomever you see.

The facts about the use of *who* and *whom* and their compound forms are simple and easy to remember. They were indicated in the directions for the preceding problem and profusely illustrated in the sentences. Knowing these facts, we shall convict ourselves of thoughtlessness, shall we not, if we make mistakes in the use of *who* and *whom*?

However, there are two situations in which *who* and

whom are used that deserve added comment. It is in these situations especially that we need to keep our wits about us if we are to avoid error.

1. In interrogative sentences the word order is generally reversed. That is, the object of a verb or preposition may precede that verb or preposition. We observed that fact in sentences 6 and 9, for instance. We must not be confused by this change in the word order. If necessary we can rearrange the sentence to discover whether the right pronoun has been used. Thus, if we state sentence 6 in the same order as a declarative sentence, we have, *You shall vote for whom in this election?* With the sentence so arranged, we immediately see that since the preposition *for* requires an object, *whom* is the word to use.

2. As we know, a relative pronoun introduces a subordinate clause. Often this whole subordinate clause is the object of a verb. Sentence 5 is an illustration. The whole clause, *whoever is ready first*, is the object of the verb *send*. *Whoever* is the subject of *is*. What we must remember is this: The fact that a relative pronoun immediately follows a transitive verb does not prove that the objective case should be used. We have to look at the complete sentence. If the relative pronoun is the subject of a verb, the subjective case is used even though the whole clause is the object of some other verb.

Written Problem 68

Copy the following sentences, inserting *who*, *whoever*, *whom*, or *whomever* in each of the blanks and underlining the word you insert.

After each completed sentence write a brief statement explaining why you inserted the form you did. For example, after the sentence, *Whom did you speak to*, you would write something like this: "*Whom* is the object of the preposition *to*." Or, after the sentence, *He didn't say who he was*, you

would write: "*Who* is the predicate subjective linked to *he* by the verb *was*."

1. — is in the living room with you?
2. — did the grocer send?
3. — did they ask for?
4. — took that last cookie?
5. Tell us — you are.
6. The player — you fouled had made six baskets.
7. Do you wish to know over — you were victorious?
8. The gentleman — just now passed us is a prominent scientist — the governor has appointed to inspect our water supply.
9. Not until now have I known to — I was indebted.
10. They will appoint — makes the highest grade on the examination.

Written Problem 69

In this problem you will have an opportunity to prove that so far as case is concerned you have mastered the use of personal pronouns and of *who* and *whom*.

Copy the following sentences, inserting in each blank a personal pronoun of the proper case or, where required, *who* or *whom*. Underline each word you insert and be ready to explain its use in the sentence.

1. — is the man — you wished to interview. I'll bring — in at once.
2. If it is really —, what will you say to —?
3. I sent for Max and —, but only — arrived, although I wished to see — especially.
4. Don't point that gun toward my brother and —, for — might be loaded even though — told you — isn't.
5. I lent the sled to — and —, but — agreed to return — to — before — started for the party.
6. If — expects Marion and — to wait much longer — is mistaken.
7. — mistook — for a man — I knew many years ago.
8. — girls gave — and Dot part of our lunch, but — didn't seem grateful to —.

9. — shall employ the applicant — presents the best references.
10. Did — ever find out — it was that turned off your headlights while — were with —?
11. — do — suspect?
12. The man — he defended turned out to be his son, — had run away while a young boy.
13. If this coat fits —, — can have — for half the price — generally ask for such a garment.
14. Harold knew — was — before — turned.
15. Between — and —, — doubt whether there is a good apple among —.
16. Although — had my flashlight with — while — hunted, — weren't aided greatly by —.
17. Give — the telegram and — 'll read — while Ted and — are finishing their dinner.
18. Now go over these sentences to make certain that — contain the correct pronouns and that — are ready to explain the use of — all.

AGREEMENT OF PERSONAL PRONOUNS WITH THEIR ANTECEDENTS

Group Problem 107

It is to be hoped that, having solved the foregoing problems, you will no longer make errors in the case of personal pronouns or in the use of *who* and *whom*.

Concerning personal pronouns, however, there is another matter which requires attention: the agreement of pronouns with their antecedents in number.

In the sentences which follow—all of which are correct—the antecedent of each personal pronoun is expressed.

- (1) Point out each personal pronoun and its antecedent.
- (2) Tell whether the pronoun is singular or plural and why.

1. The president of the class introduced his sister.
2. Everybody has purchased his uniform.
3. Yesterday Bill saw a snake shedding its skin.
4. Both of the automobiles had their fenders dented, but otherwise they were not seriously damaged.

5. Only one of the poets read his lyrics.
6. Every soldier filled his canteen with milk.
7. If either Rufus or Buddy forgets his lunch today he will have to go hungry.
8. The airplane changed its course after it passed over the city.
9. The shepherd tended his flock all day and watched over it all night.
10. Edwin put the box of crasers somewhere. Where is it?
11. If these people are hungry, Ida can give them something to eat.
12. Neither of the speakers used the full time allotted to him.
13. The jury has continued its deliberations for thirteen hours.
14. Neither the catcher nor the umpire completely lost his temper, although both men showed their anger.
15. Each of the pictures reveals the distinct characteristics of its painter.
16. If Ethel approved of the mayor's speech, why didn't she applaud it?
17. These stories are among their author's masterpieces.
18. That book of plays is in its fifth edition.

The principle that a pronoun should agree with its antecedent in number is so logical that it seems strange that we should violate it, does it not? The fact is, however, that people who do not think straight or who easily lose track of their words very frequently do violate it. The result is apt to be confusing to the reader or listener. In five situations, all of which are illustrated in the preceding group of sentences, it is especially necessary for us to be alert in order to avoid mistakes.

1. Frequently, in both speech and writing, a pronoun is separated from its antecedent by words of a number different from that of its antecedent. This separation must not cause us to forget the number of the antecedent. In the sentence, *The box filled with pins, needles, and*

thimbles was still in its place, the antecedent of *its* is *box*, a noun of singular number. Let us adopt this slogan: "Remember the antecedent when choosing the pronoun!"

2. The indefinite pronouns *one*, *everyone*, *everybody*, *someone*, *somebody*, *anyone*, *other*, *another*, *either*, *neither*, and *each*, as we know, are singular. Therefore, personal pronouns used to refer to them must also be singular. Thus in the sentence, *Neither of the men did his duty*, the singular pronoun *his* must be used to agree with its singular antecedent *neither*. We do not make mistakes in agreement when we use the plural indefinite pronouns *both*, *others*, *some*, and *all*. As to *none*, it takes a singular pronoun when it is used to mean "not one" and a plural pronoun when used to mean "not any."

3. In the sentence, *Every actor in these companies has learned his part*, the word *every* is an adjective modifying the noun *actor*. An adjective does not change the number of the word it modifies. Therefore *actor*, when modified by *every*, is singular just as it would be if modified by *old* or *good*.

4. The conjunctions *either—or* and *neither—nor* are frequently used to join singular nouns: *Neither Avery nor Landis brought his violin*. *Avery* is a singular noun; so is *Landis*. Since each boy is referred to by the pronoun, the singular, *his*, must be used. If plural nouns are joined by these conjunctions, obviously a plural pronoun is used. In order to avoid confusion it is best not to join a plural and a singular noun by *neither—nor* or *either—or*. The thought to be conveyed can be expressed in another way. *The parents did not forget their books; neither did the child forget his* is preferable to *Neither the parents nor the child forgot their books*.

5. If the antecedent of a pronoun is a collective noun

of singular number, a singular pronoun is generally used to refer to it: *That flock of sheep has lost ITS leader.* However, if we wish to indicate that we are thinking of the several sheep instead of the group, we use a plural pronoun and, as we already know, a plural verb: *That flock of sheep have lost THEIR leader.* However, a better way to express the thought of this last sentence is to say, *The sheep in that flock have lost their leader,* or simply, *The sheep have lost their leader.* Of course to refer to a plural collective noun a plural pronoun is used: *The congregations will send their representatives to the meeting.*

Do you recall the footnote on page 14? If not, consult it. It concerns a detail of usage related to what we are now discussing and tells us why we should use the pronoun *his* in the following sentence: *Each person will receive his share.*

Written Problem 70

Copy the following sentences, inserting in each blank a pronoun of the proper number. Underline the antecedent of each pronoun you insert and be ready to tell the number of both pronoun and antecedent. Make sure that each pronoun you use is in accord with the intended meaning of the sentence.

1. Each of these forty girls will receive ——— diploma tomorrow. All of these girls have done well throughout ——— years in high school.
2. The bottle of pickles was almost full when I put ——— away.
3. Every good teacher feels it to be ——— obligation to assist all ——— pupils.
4. When the boys saw ——— cousin coming toward them, ——— hurried to meet ———.
5. The House of Representatives will elect ——— speaker next week.

6. If none of the girls raises — hand, we shall give the boys — chance.
7. Each class will appoint — own representative, and these class delegates will organize — own committees.
8. Everyone closed — eyes at the brilliant flash.
9. If either of the officers resigns — position, — will be filled by appointment.
10. The mother of all these children has — hands full caring for —.
11. Not one of them has said — will lower — price.
12. The crowd listened intently to — leader while — outlined — plans.
13. This page (not to mention the last two) is so covered with erasures that I am not sure anyone can read —.
14. Each of the veterans talked with many of — friends.
15. We know that either Lee, Alvin, Steve, Eugene, or Wayne will claim that these marbles are —.

AGREEMENT OF VERBS WITH THEIR SUBJECTS

Group Problem 108

The fact that a verb must agree with its subject in number is known to almost everyone. But, despite this knowledge, people often continue to make mistakes, especially in certain situations. The purpose of this problem and the discussion which accompanies it is to help you eliminate any tendency you may have to make these errors.

In all of the following sentences the verbs agree with their subjects in number. Having inspected the sentences thoughtfully, (1) point out the simple subject of each clause and tell what its number is; (2) point out the simple predicate of each clause and tell what its number is, and why.

1. The cat is in the kitchen.
2. Margaret and Leland are late for school.
3. My uncle's hat, but not his coat, was found just a few moments ago.
4. Yours is the prettiest summer hat I've seen.
5. He does not wish to be disturbed, but they do not care to wait longer for him.

6. The man who is selling the chickens is the same one whom we saw down the street.
7. Each of the members is eager to attend the meeting.
8. Who are those players?
9. Here is one of the soldiers who were witnesses at the court martial.
10. There were fourteen of them, but this one was the most important.
11. They have more lunch than we, but I am sure that each of us has enough.
12. No one was there at the time, although many people were at the scene only a few moments before.
13. None of them has yet been interviewed.
14. Every single one of the committees has made its report.
15. Everybody wishes to have a prominent part, but no one seems willing to spend enough time in the rehearsals.
16. Neither Carl nor his brother is satisfied with the present arrangement.
17. Either Kathryn or Marcella Stevens is more apt in this work than I.
18. Has each of them been assigned to some other task?
19. This man does all the work he can, while many of his companions do only what they are forced to.
20. Why is it that there are so few people like him in the world?
21. Either your group or theirs is to meet on Saturday.
22. Has each of them told his story?
23. None of his other novels has so good a plot.
24. The herd of cattle has been in the south pasture for over a month now.
25. His collection of vases is on exhibition at the museum.
26. There are five other collections to be shown later.
27. You were here only a few moments ago, weren't you?
28. I don't want to go if they don't.
29. The can filled with nails, bolts, screws, and nuts is just where you left it.



The principle that a verb must agree with its subject in number is just as logical as the one that a pronoun must agree with its antecedent in number, is it not? Here again, however, people who lose track of the grammatical number of their words often violate this logical principle.

Most of the errors we make in this matter occur in a certain few situations, and several of these situations closely resemble those we discussed in connection with pronouns and their antecedents. However, we shall inspect these situations again and add others we particularly have to keep in mind in connection with the agreement of verbs with their subjects.

1. In many sentences the verb is separated from its subject by words of a number different from that of the subject. No matter how many of these words may intervene, we must not forget the number of the subject when we choose the verb. For example, in the sentence, *His pocket, bursting with marbles, tops, and fishhooks, resembles a sack more than a pocket*, the singular noun *pocket* must be remembered so that the singular verb *resembles* will be employed.

2. The indefinite pronouns *one, everyone, everybody, someone, somebody, anyone, other, another, either, neither, and each*, we recall, are singular. Therefore verbs which have these indefinite pronouns as subjects must also be singular. Thus, in the sentence, *Each of the men and women present is a member of the association*, the singular verb *is* must be used to agree with *each*. When the pronoun *none* is used to mean "not one," a singular verb is used. *None* used to mean "not any" takes a plural verb.

Moreover, if the word *every* is used as an adjective to modify the subject, the subject is still singular and takes

a singular verb: *Every player on both teams does his best most of the time.*

3. Frequently the conjunctions *either—or* and *neither—nor* are used to join singular subjects, as in the sentence, *Neither Jarvis, Waldo, nor Alexander is present.* Since in this sentence we are in reality speaking of each of the boys separately, we use the singular verb *is*. The use of these conjunctions, you see, enables us to put into one sentence what otherwise would require three: *Jarvis is not present. Waldo is not present. Alexander is not present.*

4. Often we construct sentences like the following: *Fred, along with his sister, is expected at the party. The pen, as well as the pencil, has been mislaid. The colt, but not its mother, was in the pasture.* The inclusion of parenthetical expressions beginning with such words as *along with*, *as well as*, and *but not* does not change the number of the subject. In all three of the illustrative sentences the subject is singular and so, of course, is the verb.

5. In interrogative sentences the verb, or some part of it, usually precedes the subject, and sometimes it does so in exclamatory sentences. Notice these sentences: *Why has Tod changed his mind? Do they wish to see the letter? How strange are his words!* No matter what the order of words in a sentence may be, the verb must agree with its subject in number. Thus in the first sentence *Tod* is singular and takes a singular verb; in the second and third sentences *they* and *words* are plural and take plural verbs.

Much the same situation exists in a sentence beginning with either *here* or *there*. Thus in the sentence, *Here is the man and there are his accusers*, the subject of the first clause is the singular noun *man*, and so the singular verb *is* is used. However, in the second clause the

subject is the plural noun *accusers*, and therefore the plural verb *are* is used. Other illustrations are: *There were three accidents. Here is the pencil.*

6. If we employ a singular collective noun as the subject of a sentence and have reference to the group as a whole, we use a singular verb: *The committee is meeting.* If, however, we have reference to the individual persons, places, or things named by the collective noun, we use a plural verb: *The committee ARE in the other room.* In this latter situation, however, it is preferable to use a plural noun instead of a collective noun as the subject to indicate clearly that we are referring to the several individuals instead of to the group as a whole: *The members of the committee are in the other room.* A plural collective noun (such as *committees*) takes a plural verb, of course.

7. As we know, relative pronouns have the same form for both singular and plural number. Therefore the number of a verb whose subject is a relative pronoun is determined by the number of the antecedent of that pronoun. In the sentence, *He is the man who was here*, the antecedent of *who* is the singular noun *man*; therefore *who* is singular and takes the singular verb *was*. Change *He is the man who was here* to *They are the men who were here*, and *who* becomes plural, requiring the plural verb *were*.

8. We all know that the personal pronoun *you* is used to refer to either a singular or a plural antecedent. But, curiously enough, a plural verb must always be employed with *you*. In short, we say, *You were in the play*, whether we are speaking to one person or several. However—and here is another curious thing—if we use the possessive form *yours* as the subject of a verb, we employ a

singular verb if the object possessed is singular: *Yours is the next car.* If the object possessed is plural, we use a plural verb: *Yours are the best biscuits I've ever eaten.*

If we think straight, none of the foregoing situations will cause us any great difficulty, will they?

Written Problem 71

Copy the following sentences, inserting in each blank a verb which agrees with its subject in number. Be sure that the verb you use helps to convey the intended meaning of the sentence. Prepare to point out the subject of each verb you insert and to tell its number as well as that of the verb.

1. You —— the last person I expected to see here.
2. After she —— heard the news, I —— something to tell her.
3. —— either Doris or Jean finished her story yet?
4. Each of them —— working steadily.
5. There —— the tools which —— to be repaired.
6. Where —— the saucers that —— with these cups?
7. One of the six boats —— fallen far behind.
8. A flock of ducks —— just settled among the reeds.
9. Neither the plows nor the tractors —— been sold.
10. Do you suppose either the pen or the pencil —— in his desk?
11. Everybody who —— looking for a position —— registered in my agency.
12. Why —— they think he —— going to take me to the dance?
13. The rags as well as the paper —— caught on fire.
14. These kinds of flowers —— well in sandy ground.
15. —— that the range of mountains which —— shown on the map?
16. If he —— tried as hard as they say he ——, he —— almost sure to win one of the awards.
17. Where —— you put the box of nuts which —— left in the pantry?
18. Each of the packages of seeds —— labeled, and full directions for planting —— given in a booklet.

19. It ——— hard to know whether any of them ——— to be trusted.
20. Over there in the wings ——— the members of the cast who ——— consented to give us a benefit performance.
21. ——— the congregation been given the information yet?
22. None of the trains ——— been on time today. Each ——— been over thirty minutes late.
23. There he ———, and here you ———, and all the while we ——— been thinking that we ——— all by ourselves.
24. After each pupil ——— completed all of these sentences and ——— prepared to give his reasons for using the verbs he ———, he ——— to hand his paper to the teacher.
25. ——— you really as tired as you ——— to be?
26. They ———n't know what is good for them, ——— they?
27. The cake filled with dates and nuts ——— delicious.
28. ——— you value your reputation any more than he ———?
29. Yours ——— the one house I really like.

THE DEMONSTRATIVE ADJECTIVES

Group Problem 109

This problem and the one following it should help you overcome any tendency you may have had to misuse the demonstrative adjectives, *this*, *that*, *these*, and *those*. *This* and *that*, you remember, are used to modify singular nouns, while *these* and *those* modify plural nouns.

This, *that*, *these*, and *those* are correctly used in the following sentences. Having inspected the sentences, point out the word modified by each demonstrative adjective and tell the number of that word.

1. I saw this man and these children only a few moments before they came to your house.
2. These cords should be sufficient to hold this trunk firmly in place.
3. Have you ever read this kind of story before?
4. We all enjoy these types of radio programs.
5. That sort of conduct will get you into trouble.
6. One sees all those varieties of flowers in this garden.
7. Of all those kinds of hats, I like that kind best.

8. If you enjoy those types of stories, you will doubtless be pleased with that sort also.

Few of us would make mistakes in the use of the demonstrative adjectives in the first two sentences in the preceding problem. We might, however, make mistakes in the last six sentences. In other words, most of our errors in the use of *this*, *that*, *these*, and *those* occur when these words modify such nouns as *sort*, *sorts*, *type*, *types*, *kind*, *kinds*, *variety*, and *varieties*. With the singular form of such nouns, *this* and *that* must be used; with the plural forms, *these* and *those*.

An error even more unfortunate than the misuse of the demonstrative adjectives is the employment of the personal pronoun *them* when either *these* or *those* should be used. *Them* must not be used to modify a noun. It is a pronoun, not an adjective.

Written Problem 72

Copy the following sentences, inserting either *this*, *that*, *these*, or *those* in the blanks. Be ready to defend the use of each demonstrative adjective you employ. The four sentences without blanks contain errors. As you copy these sentences, correct the errors. Be ready to explain the corrections you make.

1. Have you heard what — men have to say?
2. I never ate those kind of oranges.
3. Why did you keep them books so long?
4. I don't believe I ever read — type of novel before.
5. Of all — kinds of fountain pens I like the "Easyfill" best.
6. He thought he could recognize all — varieties of vegetables by taste alone, but he found that smell plays a large part in what we call flavor.
7. These sort of people make me angry.
8. What have them soldiers been doing these hot afternoons?
9. — types of furniture are especially pleasing in — kind of room.

DISTINGUISHING BETWEEN ADJECTIVES AND ADVERBS

Group Problem 110

Errors are frequently made in connection with the use of a certain few adjectives and adverbs. The purpose of this problem is to help you eliminate these errors from your speech and writing.

A. In the sentences which follow *G* of this problem, what parts of speech does the word *good* modify? Therefore what part of speech do these sentences show *good* to be? Illustrate your answer by reference to each of the sentences containing *good*.

B. What parts of speech does the word *well* modify in these sentences? Therefore what parts of speech do the sentences show that *well* may be? Illustrate your answers as before.

C. Answer the same questions, and illustrate your answers in the same way, in connection with the words *most*, *almost*; *real*, *really*; *terrible*, *terribly*; *awful*, *awfully*.

1. His many good deeds indicate that he is a thoroughly good man.
2. *The Good Earth* is an excellent novel by Pearl Buck.
3. He is a very good pitcher and he also plays second base very well.
4. "Thanks to you," he said, "I am now a well man."
5. Bob catches forward passes well, but he throws them badly.
6. Our own well water is much cooler than that we get from the city water system.
7. Most people are said to eat too much.
8. He almost lost his temper, but most boys would have lost theirs completely.
9. The line he drew was almost straight.
10. They were not sure whether it was real gold or only "fools' gold."
11. This occasion has been a real treat for us.
12. They really haven't learned the principle.
13. Have the mechanics really repaired the motor this time?
14. This terrible catastrophe has really changed him.

15. In fun he was called "the terrible Turk."
16. The cramp in his leg must have hurt him terribly.
17. Without exaggeration or misusing the word, I can say that his facial expression was terribly earnest.
18. The expression, "those awful people," is grammatically correct, but it is not very definite in its meaning.
19. Likewise the expression, "awfully good," is all right grammatically but decidedly contradictory in meaning.
20. The sculptor has started well, but almost all of his most difficult work has still to be done.

We are all familiar with the grammatical principles illustrated in the foregoing sentences: (1) An adjective is used to modify a noun or a pronoun. (2) An adverb is used to modify a verb, an adjective, or another adverb.



Most of our errors in the use of adjectives and adverbs occur because we are not sure whether the word in question is an adjective or an adverb or, perhaps, both. If we are in doubt, we should consult a recent unabridged dictionary.

The specific phases of usage which you discussed in answer to the questions in the preceding group problem may be summarized as follows:

1. *Good*, used as a modifying word, is an adjective. It can modify only nouns and pronouns. Of course *good* is also a noun, as in the sentence, *The good he does benefits many people*.

Well, on the other hand, may be used either as an adjective or an adverb. In the sentence, *He is now a well man*,

well is an adjective modifying the noun *man*. In the sentence, *She certainly reads well*, the word *well* is an adverb modifying the verb *reads*. The word *well* has other uses, too. In the sentence, *The well has gone dry*, of course *well* is a noun. In the sentence, *Well, well, here you are again!* it is plain that *well* is an interjection. In the sentence, *Tears well up in her eyes when she speaks of her mother*, the word *well* is a verb. This word *well* excellently illustrates the fact that what part of speech a word is depends upon its use in a particular sentence.

2. *Most*, when employed as a modifying word, may be used either as an adjective or as an adverb. In the sentence, *Most people and most places are interesting*, the word *most* is used twice as an adjective, modifying the nouns *people* and *places*. In the sentence, *She is our most skillful skater*, *most* modifies the adjective *skillful* and hence is an adverb.

Most means "the greatest number of," "the largest part of," or "the greatest degree of" something. It does not mean "nearly" and must not be used to modify a verb, as in the sentence, *I've most finished the work*.

Almost, on the other hand, does mean "nearly" and, as an adverb, it is used to modify verbs, as in the sentence, *I've almost finished the work*. Likewise as an adverb, *almost* is used to modify adjectives, as in the sentence, *They are almost ready*.

Another use of *almost* also deserves our attention. *Almost* is used to modify the word *all*, whether *all* is a noun or an adjective. In the sentence, *Almost all of them have gone*, *almost* modifies the noun *all*. In the sentence, *Almost all grocers sell milk*, *almost* modifies the adjective *all*. (*Most* must not be used to modify *all*.)

3. *Real*, as a modifying word, is an adjective. It can

modify only nouns and pronouns. *Real* does not mean "very," and it must never be used to modify adjectives such as *good, well, beautiful, happy, and exciting*.

Really, on the other hand, is an adverb. It may be used, if we wish, instead of *very* as an emphatic adverb. So used, *really* means "positively," "decidedly," "especially." Note these sentences: *Be really sure before you speak. It was a really exciting game.*

4. *Awful* and *terrible* are adjectives. They can modify only nouns and pronouns: *It was an awful explosion and several people received terrible injuries.*

Awfully and *terribly*, on the other hand, are adverbs. As such they modify verbs, adjectives, and other adverbs: *We were terribly grieved to learn of his death.*

The adjectives *awful* and *terrible* and the adverbs *awfully* and *terribly* are often carelessly used. These words carry the ideas of "awe" and "terror" and should not be used merely for increase of emphasis. If we mean "exceedingly," "decidedly," "greatly," or "wholly," we should use these words instead of *awfully* or *terribly*. Likewise we should not use the adjectives *awful* and *terrible* when we mean "unkind," "cowardly," "cruel," "tiresome," and the like.

Written Problem 73

Copy the following sentences, supplying appropriate adjectives and adverbs to fill the blanks found in some of the sentences and correcting any errors you find in the sentences that contain no blanks.

1. If there is anything I enjoy more than a — play it is a — book.
2. Can you see — enough to read?
3. If he gets — soon enough, he is sure to have a — time on the trip.

4. Don't you think he paints real good?
5. We've had a terribly fine time this evening. Thank you awfully.
6. The word picture he painted for us was ——— vivid.
7. He is doing ——— at his ——— work.
8. I have ——— finished with your car.
9. Although he is a terribly quiet person, he is awful pleasant just the same.
10. The days are ——— hot, but the nights are ——— cool.
11. ——— every one of the snapshots turned out ———.
12. To ——— people, superstitions are silly.
13. That house is ——— old, but it is in ——— condition.
14. Was your father ——— serious when he said that?
15. Most of these sentences are real easy.
16. Since he has become an aviator he does not hear so ——— as he used to.
17. Aren't you awfully glad that he passed his language test so good?
18. In order to speak ———, it is necessary to do more than merely be grammatical.
19. He had ——— completed his task when he heard the telephone ringing.
20. She is a ——— nurse, but she doesn't get along ——— with doctors.

Written Problem 74

Write sentences using each of the following words at least twice. Be ready to prove that you have used the words correctly.

good	very	real	terrible	terribly
well	bad	really	awful	awfully
most	ill	almost	nearly	exceedingly

Group Problem 111

In this problem and the two which follow it, we take leave of adverbs—very decidedly so, as you will see. We are, however, still concerned with adjectives—with adjectives and linking verbs.

A linking verb, as you know, is one which joins to its sub-

ject a word (or words) whose function is to identify or describe the subject. Certain earlier problems have helped you form the habit of using nouns or pronouns in the subjective case when linked words identify the subject. The purpose of these problems is to assist you to form the habit of using adjectives (not adverbs) when linked words modify the subject.

All of the following sentences are correct. Each sentence contains a linking verb (several sentences more than one) by means of which an adjective is linked to the subject. Point out each linking verb, its subject, and the adjective linked to the subject by the verb.

1. The boy is courageous, but his stunt is foolhardy.
2. He said, "I am ready."
3. Were the girls afraid when they heard the weird cry?
4. This bread tastes very good. It is home-made.
5. Don't you think her voice sounds weak?
6. Never before has he looked so stern.
7. The child stood motionless while the doctor examined her injured eye.
8. This garment appears shopworn. Didn't you say it was new?
9. Do you feel sick or are you just ill-natured?
10. They appeared nervous, but they were silent.
11. To say "I feel bad" is correct grammatically, but to say "I feel sick" is probably more nearly what one means.
12. If he is good, give him this quarter; but if he is bad, keep him home Saturday afternoon.
13. The food smells delicious, and even the subdued clatter of dishes is pleasant to hear when I am so hungry.
14. He told us he felt well before he became so cold.
15. The plant grew taller and more beautiful.
16. The situation looks bad. You are sure you told me everything, aren't you?
17. Try to remain happy even if you are discouraged.
18. This cloth feels as soft as the other, and I know it is firmer.



Since a linking verb merely joins to its subject a describing (or an identifying) word, you may well ask why we don't use the describing word directly before the subject—why, for example, we don't simply say *The old man is* instead of *The man is old*. We could say the former if we wished to, but we would mean something different from *The man is old*, wouldn't we? Moreover, the English language has developed means of expressing even the same thoughts in various ways. This flexibility enables us to avoid monotony of expression and, at the same time, to express our meaning more accurately.

However, when we avail ourselves of the possibility of saying things in various ways, we must do so correctly. Thus when we use a linking verb we must be sure that a modifying word linked to the subject is an adjective.

Written Problem 75

Copy the following sentences. Supply appropriate adjectives in each of the blanks. Be ready to point out the subject to which each linking verb joins the modifier you have supplied.

1. Do you feel — in that leaky boat?
2. The food smelled — and it tasted as — as it smelled.
3. Oliver is —, but his sister has never been —.
4. The report sounded — and it seemed — to us.
5. When I say, "I feel —," I mean I am healthy. But when I say, "I feel —," I mean I am cheerful and "full of life."
6. The cheese smelled —, but it tasted —.
7. Please remain — for a moment.
8. In the sentence, "The farmer grows oats," the verb *grows* is not a linking verb; it is — and its object is *oats*.
9. What makes you think Olivia looks —?

Written Problem 76

Write sentences using each of the following verbs to link one or more modifying words to the subject of the sentence.

seems	will be	appeared	will become	has sounded
felt	had been	had grown	has stood	had looked
looks	tasted	smelled	will remain	is growing

MASTERING CERTAIN IRREGULAR VERBS

Group Problem 112

The most frequent, and probably the most serious, mistakes in the use of irregular verbs result either from ignorance of their principal parts or from the misuse of these principal parts in the formation of the tenses. Such being the case, you will have two purposes in this problem and those which immediately follow it: (1) to learn the principal parts of a number of the irregular verbs which cause the most trouble; (2) to eliminate any faulty habits you may have in the formation of the tenses of these verbs.

Your first goal for the present problem is to learn the principal parts of the following irregular verbs with such mastery that, should someone whisper "go" to you in the middle of the night, you would add "went, gone."

<i>Past</i>			<i>Past</i>		
<i>Present</i>	<i>Past</i>	<i>Participle</i>	<i>Present</i>	<i>Past</i>	<i>Participle</i>
am	was	been	know	knew	known
bear	bore	borne ¹	lay	laid	laid
begin	began	begun	lie	lay	lain
blow	blew	blown	ride	rode	ridden
break	broke	broken	ring	rang	rung
bring	brought	brought	run	ran	run
burst	burst	burst	see	saw	seen
come	came	come	set	set	set
do	did	done	sing	sang	sung
drink	drank	drunk	sit	sat	sat
eat	ate	aten	swim	swam	swum
freeze	froze	frozen	take	took	taken
give	gave	given	tear	tore	torn
go	went	gone	throw	threw	thrown
grow	grew	grown	write	wrote	written

¹ *Born* is used instead of *borne* (in the passive voice) in speaking of an individual's birth: *He was born in July.*

As was said earlier, to know the foregoing principal parts is your first goal in this problem. Have you achieved this goal?

Your second goal in this problem is to know equally well the following facts about the use of the principal parts of these and all other verbs in showing tense: (1) The first principal part is used either alone (present tense) or with the auxiliaries *shall* and *will* (future tense). (2) The second principal part is always used alone (past tense). (3) The past participle is always used with auxiliary verbs—with *have* and *has* (present perfect tense); with *had* (past perfect tense); with *shall have* and *will have* (future perfect tense).

(Such auxiliaries as *do*, *did*, *can*, *could*, and *may* are also used with the first principal part, but for other purposes than to show tense.)

Written Problem 77

Copy the following sentences, inserting in each blank the correct form of one of the verbs whose principal parts you learned in the preceding group problem. Use, of course, verbs whose meaning is in keeping with the rest of the sentence.

Be prepared to defend your use of each verb form employed.

1. After he had — the water, he — the cup on a stone which — near the pump.
2. When I — Elsworth yesterday, he told me that he had not — you since you had — your arm.
3. Since the old lady has — up in bed for an hour, tell the nurse to help her — down again.
4. After I had — the bell at the top of the scaffolding, I discovered that I had — my coat.
5. Yesterday I — the best dinner I have ever —.
6. If he has — across the lake, he has — victory to our team.
7. As the summer passed, the corn — very tall.
8. She — "Sylvia" tonight as she has never — it before.
9. They have — about the situation for some time. Why haven't they — something about it?
10. If we had — them with us, we would have — all the sandwiches.

11. — the milk to the camp at the same time you — it yesterday.
12. They haven't — me permission, and, since they have — home, I can't ask again.
13. I've seen you ride before, but you've never — so skillfully as you — "Betsy B." yesterday.
14. The youngster — the bubble until it —; then he — his pipe aside.
15. He — to explain that he had — me two letters, both of which must have — astray.
16. That actor — well, —n't you think so?
17. The little girl — until she was out of breath, but still she did not — to a house.
18. Martin — away the picture I — him.
19. Although the ice was not — to any great thickness, it — our weight.
20. If you — your hands this time, as you — them the last time you strung up barbed wire, put this antiseptic on them at once.
21. He — the milk slowly, but, after he had — it all, he — to me and asked for more.
22. I — immediately that his fingers had been — by the brambles but that he — the pain without a murmur.
23. The stillness was — by a terrific crash that seemed to — from our right.
24. When the water main —, the man who was trying to repair the leak was — several feet; and he — perfectly still after he landed.
25. If you had — your work as soon as we —, your essay would be — by now.
26. He — me the strange plant he had —.
27. After he had — the last chair into its crate, he — the remaining work quickly.
28. He — the alarm a little longer and then — down to rest once more.
29. The wind had — for only a few moments, but it had — what we had expected; now the ice — bare.
30. If you had — as fast as he —, you too would have — the record.

Written Problem 78

Write sentences using the past forms of all of the verbs whose principal parts are given in Group Problem 112. Make these sentences as interesting as possible and use a great variety of subjects.

Written Problem 79

Write sentences using the past participles of all of the verbs whose principal parts are given in Group Problem 112. If you care to use more than one of the verbs in a single sentence, do so, and try, of course, to make your sentences interesting and vivid.

Written Problem 80

Some of the following sentences are entirely correct. Others, however, contain errors in the irregular verbs whose principal parts you learned in Group Problem 112.

Copy all of the sentences, making corrections in those that contain errors. Be ready to justify the changes you make and to prove that the sentences you leave unchanged are correct as they stand.

If you make any error in this problem—either as a result of not changing a sentence that needs correction, or of correcting one that is right as it stands, or of making a faulty change—return to Group Problem 112 and restudy any parts of it which you have not yet mastered.

1. If I had known that he was coming, I should not have lain here for so long.
2. The firecracker bursted before he throwed it.
3. He said he was sorry that he torn my book, but that won't help me very much.
4. This tree did not bear fruit last year, but it has borne every other year as far back as I can remember.
5. After the ice cream is frozen and I have seen the cook about the roast, I'll set down a while.
6. All day Saturday he sits and lies around. Why doesn't he do something?
7. After I had climbed nearly to the top, he come after me.
8. Set the chairs out there and then lay the rug.

9. Her father would have gave a great deal if she had written the prize essay.
10. The whistle blew longer today than it has ever blown before.
11. The car run into the barrier and broke the upper rail.
12. The doctor doesn't believe you should sit up for so long at a time.
13. Haven't you ever drank cocoa before?
14. Just as you ran up, I seen someone throw a stone at the window.
15. I shall begin at this end as soon as you have begun at the other.
16. I've blown the horn several times, but no one has given any sign of being at home.
17. Did you notice whether the lake had froze when you came by?
18. I wish I could have written a book that gives such a vivid impression of the times as this one does.
19. Mr. Jamison has borne a heavy responsibility, but neither his courage nor his health has broken beneath it.
20. Had they went the way I told them, they would have came home before this.
21. The moment the bell rung, I blew out the light.
22. The candy I eat last night has give me indigestion.
23. We knew he had swum from early childhood.
24. Hasn't Elwood took the sled back yet?

Written Problem 81

Errors in your use of the verbs *sit*, *lie*, *set*, and *lay* doubtless result chiefly from two causes: (1) ignorance of the principal parts of these verbs; (2) confusion as to their meaning. By now the first cause should have been removed. But how about the second? Are you sure of the meaning of the words?

A. Look up the words *sit*, *lie*, *set*, and *lay* in an unabridged dictionary. Master the definition of each word. (You are concerned just now with the verb *lie* which has to do with physical action or position, not the verb *lie* meaning "to tell a falsehood.")

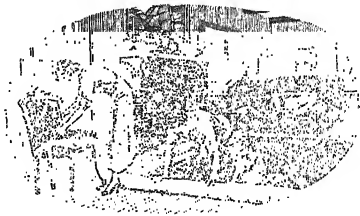
B. Write the principal parts of *sit*, *lie*, *set*, and *lay*. Below

the principal parts of each verb write three sentences, using each of the principal parts at least once. Let your sentences prove that you have mastered not only the principal parts but also the meaning of the verbs.

Written Problem 82

Copy the following sentences, inserting in each blank the proper form of either *sit*, *lie*, *set*, or *lay*. Be ready to defend your use of each verb employed.

1. — still and I'll — this cold cloth on your forehead.
2. It is much easier to — erect in the rumble seats of most automobiles than it is to — down.
3. After Herschel has — such an excellent example, we would — ourselves open to serious criticism if we did not follow it.
4. Before he — the trap, he — a covering over the hole.
5. — that mattress on the floor and I'll — on it.
6. If you had — the cloak where he told you to, it would surely be — there now.
7. After he had — there for two hours, he tried to — up.
8. San Diego — well to the south of Los Angeles.
9. The little statue still — where we — it five years ago.
10. While I — the rug, Aileen — the chairs out of the way; Laddie — beside me, begging me to play with him; and Mildred — on the couch, reading.



To conclude our work with *sit*, *lie*, *set*, and *lay*, we may mention an idiomatic use of *set*. (Do you know what

idiomatic means? If not, consult an unabridged dictionary.) It is correct to say, "The sun *sets* in the evening" and "That is a *setting* hen" and "The moon *sets* early tonight." The word *set* in this usage means "settle."

THE MEANING AND USE OF *May, Can, Learn, Teach, Let,* AND *Leave*

Group Problem 113

The four verbs treated in the preceding problem are not the only ones misused as to meaning. Unfortunately there are many others. Of these others *may* and *can*, *learn* and *teach*, *let* and *leave* are frequently confused and employed incorrectly.

Three groups of sentences follow. In the first group *may* and *can* are used correctly. In the second group the unlike meanings of *learn* and *teach* are illustrated. Finally, in the third group, *let* and *leave* are employed so that their meanings are distinguished.

Inspect the three groups of sentences. Then prepare a thoughtful definition of each of the six verbs.

Group I—*May, Can*

1. You may go with me if you can carry your share of the equipment.
2. May we be excused from class attendance so that we can rehearse the play?
3. You may be excused if you are sure you can find time to make up your work.

Group II—*Learn, Teach*

1. Mr. Swain teaches us to swim. He teaches at the Y.M.C.A.
2. I learned this recipe for doughnuts from my mother, who teaches home economics in a junior college.
3. If Miss Archer can teach as well as she learns, she will be a marvel.

Group III—*Let, Leave*

1. His father has not let him use the automobile for some time.

2. The hole in the roof had let the snow into the attic.
3. His cough was so bad that the teacher let him leave the room.
4. If you had left the window open, some of this smoke would have been let out.
5. They had no sooner let me into the house than I found I had left my umbrella in the taxi.

From the sentences in Group I we see that the verb *can* means "am able," or "have the strength." We see that *may*, on the other hand, means that permission is (or has been) asked for or granted.

The sentences in Group II show us that *to teach* means "to instruct," "to show," "to direct." The meaning of *to learn*, we observe, is almost the opposite. *To learn* means "to discover," "to find out," "to gain knowledge." Let us remember the following helpful fact: The verb *learn* must never have as its object a noun or pronoun denoting an animate being.

The sentences in Group III clearly differentiate between the meanings of *let* and *leave*, do they not? *To let*, we see, means "to permit," "to allow," "to consent to." On the other hand, *to leave* means "to depart," "to go from," "to abandon." In addition to knowing the meaning of these verbs, we must know their principal parts, for both of the verbs are irregular, and that fact accounts for some of the errors we make in their use. The principal parts of *let* are *let, let, let*. The principal parts of *leave* are *leave, left, left*.

Written Problem 83

Copy the following sentences, inserting in the blanks of those in Group I either *can* or *may*. In the blanks in the sentences of Group II insert the proper form of either *teach* or *learn*. In the blanks in the sentences of Group III insert the proper form of either *let* or *leave*.

Group I—*Can, May*

1. I am certain I — run the elevator. — I try?
2. You — go along if you — be of assistance.
3. Please, — I borrow your knife? I —'t find mine.
4. My father says we — use his wire stretcher if we are sure we — handle it.

Group II—*Learn, Teach*

1. That experience — me that I would have to — more history before I tried to argue about the tariff.
2. No one can — you what you are not willing to —.
3. A good instructor — his pupils how to —.
4. If one — to think, one can be — almost anything else.

Group III—*Let, Leave*

1. We — the key at home. Will there be anyone there to — us in when we return?
2. When a soldier has — the service temporarily, he is said to be "on —."
3. The manager of the company said, "I am loath to — you — our employ."
4. If we had — him lie there, he would have — a hollow in the cement.
5. Just after you —, Mother said she would — me go, too.
6. — the dog lie there until you —.

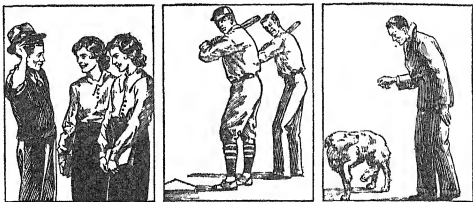
Written Problem 84

Write twelve sentences. In four of these sentences correctly use the verbs *may* and *can* at least twice each. In the remaining eight sentences use the verbs *learn*, *teach*, *let*, and *leave* at least twice each. By your use of these last four verbs prove that you know their principal parts as well as their meaning.

THE CORRECT USE OF *Like, As, AND As If*

Group Problem 114

In the following sentences the words *like*, *as*, and *as if* are correctly used. Read the sentences carefully and then formulate statements in which you differentiate between the grammatical use of *like* and that of *as* and *as if*.



1. She looks so much like her sister that I can scarcely tell them apart.
2. Stand at the plate as I do.
3. At first the dog acted as if he were afraid of you.
4. Why don't you walk as if you were really alive?
5. His eyes are very sharp, as his father's used to be.
6. Opal is like her mother in many ways.
7. It looks as if he has just started a coal fire.
8. It is as cloudy today as it was yesterday.

How do your statements compare with these? (1) *Like* is a preposition: It relates a noun or pronoun to some other word in a sentence. (2) *As* and *as if* are conjunctions: They join clauses.

If you know the foregoing facts and keep them in mind when you write and speak, you will not use *like* when you should use *as* or *as if*. Here, however, is an easy test: If an assertion is to follow, use *as* or *as if*, according to the meaning intended. Otherwise use *like*.

It is entirely possible that in the course of your lifetime *like* may become accepted as a conjunction. However, since it is not yet so accepted, we shall observe the rules we have stated.

Written Problem 85

Copy the following sentences. In each blank insert *as*, *as if*, or *like*. Be ready to justify your use of the word chosen.

1. The sentence, "He resembles his father," might be written as follows: "He is —— his father."
2. This ink is —— mine in color, but it seems —— mine is not quite so thick.
3. This pony eats sugar out of one's hand just —— his mother used to do.
4. The cover flew off the kettle —— a spring had been released beneath it.
5. That man talks —— he knows what the trouble is. I have confidence in a person who talks —— that.
6. If you sit —— that you soon will be as bent —— you had been stuffed into a box.
7. If he becomes bald, —— his father did, he will be even more peculiar looking.
8. I wouldn't hand in a paper that looks —— that if I were you; it looks —— it were hastily done.

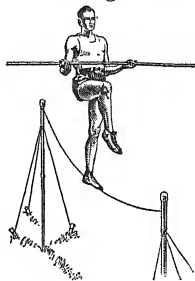
Written Problem 86

Write twelve sentences. In four of them use *like* correctly. In four others use *as*. In the remaining four employ *as if*. Be ready to defend your use of these words.

TESTING OUR ACCOMPLISHMENT

After we have spent some time in increasing our skill in any activity, we naturally wish to discover, if we can, just how successful we have been in accomplishing our purpose.

Earlier in this chapter you took Usage Test I as a means of discovering where your strengths and weaknesses lay in connection with certain phases of usage. Since taking that test you have given careful attention to these phases of usage.



The important question now is this: How many of your faulty habits have you been able to eliminate and how well established are your new habits? That question can best be answered by a critical examination of your oral and written composition itself. If your speech and writing are relatively free from error, your primary aim has been accomplished, and the ability to pass grammar tests or to recite rules of grammar is of secondary significance.

However, it should be interesting and profitable to compare your present ability to detect and correct language errors with that you showed when you took the first test. Therefore this section of your studies will consist of another test of the same kind as that taken earlier. The same phases of usage will be examined, and they will be examined in the same order. Thus you can see whether you have eliminated weaknesses that were present earlier, whether any new weaknesses show themselves, and whether you now think straighter than you did before as to your reasons for making changes.

As with the earlier test, a perfect score will be 340. It will be arrived at in the same way as before. (See page 433.)

Written Problem 87—Usage Test II

Eighty-five groups of sentences follow. Each group consists of three sentences. Of these three sentences, two are correct and one contains an error in English.

In each group pick out the sentence which contains an error. Rewrite the faulty sentence in such a way that the error is eliminated. Below each rewritten sentence write a very brief statement of your reason for making the change. Once you have given a reason, you need not repeat it; merely refer to the earlier statement.

Number your sentences as they are numbered in the test. For example, if it should happen that the third sentence of Group 1 is wrong, you will number your rewritten sentence 1 c.

1. *a.* That sketch is not unlike you.
b. You'll have to wait a moment; the ink isn't hardly dry yet.
c. I fear that he will scarcely be able to pay you.
2. *a.* Don't you see that there is no point in all this argument?
b. We have no reason to disbelieve him.
c. There can't be no one in the house.
3. *a.* If you are behind the others, you must hurry.
b. He won't tell me where he is at.
c. Look back of the curtain! Quick!
4. *a.* Don't you think we should eat all the cake?
b. It is unfortunate that his teeth protrude so noticeably.
c. Don't worry; I shall repay him back for these insults!
5. *a.* The old woman was unwilling to accept charity.
b. Take your feet off from my coat!
c. Did the man fall from the bridge or did he jump off?
6. *a.* This work is a little different from that I am accustomed to.
b. You differ with me on every topic we discuss.
c. The food is altogether different to what we had last time we were here.
7. *a.* It is no great misfortune to be different from other people.
b. How absurd it is to say that he is not at all different than you!
c. If this party must differ from the last one, what kind do you suggest?
8. *a.* He came hurrying into the room.
b. A good Latin student doesn't have to refer constantly to the vocabulary in the back of the book.
c. The explosion was heard just after he drove his car in the garage.
9. *a.* Will you assist Ernest, Neil, and she with the sixteenth problem?
b. Tell her that I shall visit them very soon.
c. If they find us, we shall have to let them interview us.

10.
 - a. Others can aid us, but we alone can cure ourselves of our defective language habits.
 - b. Don't forget that Lester, Allan, Curt, and me will be there to help make them.
 - c. The other girls and I will do the decorating if you and he will merely help us with the ladder.
11.
 - a. Make sure that it really was he who found the watch.
 - b. There isn't the slightest doubt that it was him.
 - c. The announcer first shouted, "It's he," but in a second corrected himself with, "No! It's she!"
12.
 - a. Stay with Jim and me now and ride back with us later.
 - b. Just between you and I, the team isn't really so good as it appeared to be last Saturday.
 - c. He carried the message to us, and we sent back an answer by him.
13.
 - a. When you reply to her, speak loudly enough so that your words can be heard by all of us.
 - b. Since you can't sit near her, perhaps you won't mind being behind us.
 - c. I feel that there must be complete agreement among we seniors.
14.
 - a. Yesterday I was sure, but today I don't know whom I can trust.
 - b. Do you realize who you are talking to?
 - c. Well, just who are you, anyway?
15.
 - a. This is the old schoolfellow of whom I've told you.
 - b. Which one of you was it who asked that question?
 - c. Whom do you think it is?
16.
 - a. Neither the cement nor the gravel is where it should be.
 - b. Will Mabel or Cecile give their speech first?
 - c. Each of them has prepared his act with great care.
17.
 - a. The committee believes this is its first function.
 - b. No one really is sufficient unto themselves.
 - c. Not one of the ten contestants could prove his claim.
18.
 - a. Wait until everyone has taken their seat.
 - b. Neither of them can be sure of his position until after the first game is played.
 - c. Either Carleton or Norman is always without his book.

19. *a.* The sack of nuts and candies which you gave us was here just a moment ago.
b. That book of riddles and puzzles have been almost worn out.
c. Those pieces of rope are strong enough for the purpose.
20. *a.* His hat and coat have disappeared.
b. Both the river and the lake are rough this morning.
c. Neither the casing nor the inner tube seem seriously damaged.
21. *a.* Here is the pictures you have been trying to find.
b. Where were you when the alarm rang?
c. Right over there grows the finest corn I have seen.
22. *a.* If either of you have anything to say, now is the time to say it.
b. Both the man and the woman seem almost starved.
c. Neither he nor she wishes to have this happen again.
23. *a.* Every one of these articles is guaranteed.
b. When the watchman made his last round, everything was quiet.
c. It is unfortunate that every one of the girls insist upon a different kind of program.
24. *a.* Has anyone lost his place?
b. We are informed that each of the prisoners have tried to bribe the guards.
c. Each of these books differs from the others.
25. *a.* The majority has decided upon a new kind of Christmas celebration.
b. The report says that the entire army are retreating.
c. The entire herd of steers was starting to stampede.
26. *a.* The members of the chorus have not yet taken their places.
b. The whole swarm of bees have settled on the porch.
c. The assembly is in secret session. No one is allowed to enter the chambers.
27. *a.* All scores of each player are to be posted.
b. Each of the pupils are encouraged to enter the contest.
c. After each of you has spoken, the judges will render a decision.

28. *a.* These blankets will keep them warm.
b. How could them boys have disappeared while I was looking right at them?
c. This kind of apple has a very thin skin.
29. *a.* While working with these sentences, keep in mind what you learned from those problems.
b. This type of game soon becomes tiresome.
c. Why do you ever wear those kind of hats?
30. *a.* I am unable to hear the music well because of the static.
b. This is a good time to start.
c. He drives good, but his sister drives even better.
31. *a.* I am told that the ballet was really excellent, but from my position I could not see it well.
b. For real value, this coat is preferable to the other.
c. The food was real rich and hearty.
32. *a.* After such an exceedingly long trip, I should think you would be very tired.
b. Was she awful angry when you told her?
c. If you are so terribly afraid, why do you make the attempt at all? Nothing awful would happen if you changed your mind.
33. *a.* The house stands lone and silent.
b. If you feel badly, why don't you go home?
c. The first note sounded clear, but the others dim and blurred.
34. *a.* This smells good and tastes delicious.
b. Rest your eyes before they become bloodshot. They are not strong, you know.
c. Don't you think she looks beautifully in that wrap?
35. *a.* He spoke very earnestly, and his manner was intense but restrained.
b. Does your dessert taste as unappetizingly as mine?
c. He looks better, but his fever is still high.
36. *a.* Have you ever saw such an odd sight?
b. He sees what I see now, but I doubt whether he saw what occurred just a moment ago.
c. They hadn't seen each other for over nine years.

37. *a.* Tomorrow afternoon they will see the play which we saw last week.
b. Have you seen the pattern?
c. He says he seen a ghost, but no one believes him.
38. *a.* Can't we come to an agreement in this matter?
b. If we haven't come to one by this time, I fear we shall never reach any.
c. At that moment he came to a sudden stop.
39. *a.* He comes by this house every morning and night.
b. The mail hasn't come yet today, although yesterday's came much earlier than this.
c. Just then the dog come running up to me.
40. *a.* Have you ever run the hundred-yard dash?
b. Had he ran far before you caught him?
c. Mr. Arnold unsuccessfully ran for the office of sheriff.
41. *a.* Run one more errand before you leave, will you?
b. Over a year ago he run his last race.
c. The car ran into the ditch after it had run over the sack of grain.
42. *a.* Gertrude had scarcely drunk the poison before Claudius saw what she had done.
b. Have you ever drank worse-tasting stuff?
c. He drank too much water too rapidly after he finished the hard-fought sets of tennis.
43. *a.* If the horse won't drink from this pool, we certainly shouldn't.
b. She didn't drink her milk this morning, and again tonight she hasn't drunk it.
c. He ate the sandwich and then drunk what was left of the orange juice.
44. *a.* If we have done our earlier work well, this test is easy for us.
b. That kind of thing isn't done in this community.
c. No one needs to tell me I done wrong; I know it myself.
45. *a.* He did what was expected of him.
b. If he does that once more, he will be in serious trouble.
c. Hasn't he ever did this kind of work before?

46. *a.* As she sat knitting, she kept thinking of the story.
b. Mrs. Depew will sit next to you at dinner.
c. Set down a moment and try to get your breath.
47. *a.* "Straighten up! When you sit you almost lie!" he shouted.
b. The man sat on the pier, gazing across the water until the sun had set.
c. They set there without saying a word.
48. *a.* The liner didn't go down until all the passengers had escaped in lifeboats.
b. Had it went down a few minutes sooner, scores of people would have sunk with it.
c. After it had gone down, the sea seemed strangely empty.
49. *a.* Do you think they gone home?
b. The afternoon she arrived I went for a walk with her.
c. Shall we start after them, or have they gone too far?
50. *a.* At first she let the picture lie where it had fallen.
b. Does it lie now where it lay yesterday?
c. If your leg is stiff, why don't you lay down?
51. *a.* This book has lain here long enough. Please put it away.
b. The horse laid as still as if he were dead.
c. Lie quietly and no one will know you are awake.
52. *a.* The sand was blown in ripples on the beach.
b. He blew two short blasts on the trumpet.
c. If the wind had blowed this hard yesterday we couldn't have gone canoeing.
53. *a.* When was that old whistle blown last?
b. If the powder hadn't blew up, the fire would have done little damage.
c. She blew a little of the dust off the furniture.
54. *a.* As soon as it began to rain we ran for cover.
b. Haven't you began to eat yet?
c. He had begun to tell the same old story over again.
55. *a.* He began to play, and soon a torrent of sound arose from the piano.
b. We should have begun sooner, but we waited for you.
c. After a moment he begun to mumble again.

56. *a.* It's time to set the kettle over the fire.
b. Have you sat the door frame into the opening yet?
c. I have set my watch about five minutes fast.
57. *a.* She set the glass down so hard that it broke.
b. The moon rose and set, and still we set listening to the wind in the pines.
c. The cement hasn't set yet.
58. *a.* When did you throw away those papers?
b. I haven't thrown a ball for over a year.
c. You should have asked me before you throwed that bread away.
59. *a.* After you have thrown a few fast balls, see whether you can throw a wide curve.
b. The sudden twist threw his elbow out of joint.
c. He had a right to be angry, but he shouldn't have threw his glove at the umpire.
60. *a.* This added catastrophe has broken her spirit.
b. The lions broke into a deafening roar.
c. Hasn't he ever broke his glasses before?
61. *a.* The truce would never have been broken if the question had been left to the soldiers.
b. This horn sounds queer. Is it broke?
c. We never learned why he broke his promise.
62. *a.* Lay the tools on the running board while you work, but don't leave them lying there when we start.
b. This man says he has laid a million bricks in his lifetime.
c. I wonder whether all these bricks are still laying where he laid them.
63. *a.* The ships laid down a dense smoke screen during the maneuvers.
b. Yes, we have lain the nets out to dry.
c. You should have laid the carpet more carefully.
64. *a.* Did you give him permission to buy the engine?
b. The man said, "This automobile has never give me a moment's trouble."
c. If you had given him ten dollars for it, you would have given too much.

65. a. I don't see why you gave away my old clothes.
b. Haven't you gave a thought to my plan?
c. Have they already given up hope?
66. a. The pressure was so great that the tank burst.
b. It's a wonder that it hasn't burst long before now.
c. You shouldn't have bursted into the room like that.
67. a. Smoke suddenly burst from the windows of the hotel.
b. I always thought that houses are blown down during a cyclone, but I've been told that in reality they burst.
c. Suddenly all the runners bursted into a sprint.
68. a. Ring the bell when you are ready for me.
b. The telephone hasn't rang all afternoon.
c. If we ring again we may be able to get some response.
69. a. Since the alarm has rung, we must hurry to the engine house.
b. My cars ring from getting water into them.
c. If you were there why didn't you answer? We rung and rung.
70. a. The manager wrote me to push the sale of these lamps.
b. After one has written a while one's fingers become stiff.
c. You shouldn't have wrote such a letter.
71. a. Hasn't he ever written in reply to your telegram?
b. Was *Modern Democracies* wrote by Bryce?
c. Many great books have been written by young men.
72. a. Is my nose froze, do you think?
b. Doubtless it's freezing even if it isn't frozen now. Let's hurry.
c. Unless we both move fast we'll be frozen before we get there.
73. a. I've often seen the lake frozen as early as this.
b. She stood as if froze.
c. After they had frozen the pudding so carefully, they neglected to pack it properly.
74. a. You have borne with me very patiently while I've told my story.
b. She cannot bear to give up her position.
c. Have you bore that silly grudge all these years?

75. *a.* John Keats was born in 1795.
b. His persistent efforts finally bore rich fruit.
c. The little burro has bore such heavy loads that his back is curved almost like a half moon.
76. *a.* The spoiled child tore his hair he was so angry.
b. This man can tear a thick book in two.
c. The wind had tore trees up by their roots.
77. *a.* The guard tore through the line and blocked the punt.
b. Lightning has torn a great gash in the old oak.
c. Haven't those kittens tore up enough paper already?
78. *a.* "You may go near the water," said her mother, "but you may not go into it."
b. How can you believe in such stories?
c. You can have this paper if you wish it.
79. *a.* May we see the judge for a moment, please?
b. He can do remarkable tricks with rubber bands.
c. Can they go with us if we promise to be home early?
80. *a.* He taught his sister how to swim, but she claims she could have learned more easily without his help.
b. Let this teach you to be more careful with your paint.
c. Haven't they learned him the alphabet yet?
81. *a.* Many a wise man learns less from books than from observation.
b. That experience certainly learned him a lesson.
c. Experience teaches most of us many things, but often experience is a costly teacher.
82. *a.* Why did you let him have that watch?
b. Leave me go, please, and I'll promise not to throw snowballs at you again.
c. Before he left he told us we'd see him again.
83. *a.* The officer left his beat, but he did not leave it for long.
b. Do not let that remark worry you.
c. If you had left me work a little longer, I could have finished last night.
84. *a.* Act as if you didn't know me.
b. He looks like a man, but he acts like an infant.
c. I tell you I did it just like you told me to.

85. *a.* Why weren't you there, as you said you would be?
b. Did the story conclude like you expected it to?
c. You must remember that Tim isn't so strong and active as you are.

Written Problem 88

It will take your teacher several days to go over the papers you have prepared in connection with Usage Test II. Therefore you will not immediately be able to do any reviewing that the test may indicate to be necessary.

While your teacher is at work on the test papers, you will be writing compositions, using both your in-class time and your study time. As usual, these compositions may take the form of essays, stories, book reviews, letters, or poems. If possible, use subjects of your own. As always, however, you may avail yourself of the numerous topics listed in the earlier chapters of this book. Moreover, it is quite possible that some of the sentences in the tests or in the various grammar problems may have started you on a train of thought that you can develop into a paper of some kind.

Group Problem 115

After your teacher has had sufficient time to score the test papers, the class as a whole will spend as many class periods as are necessary to do the following things:

A. In connection with each group of sentences in the test, a pupil who has a score of 4 will read his correct sentence and state the usage principle which governs his correction of the faulty sentence.

B. The two correct sentences in each group will be examined. A pupil will explain how these sentences exemplify the language principle to which the sentence group is devoted.

C. If you have scored less than 3 on a sentence group, return to the problems and the discussions which pertain to the usage principle examined by that sentence group. By referring to the table on page 435, you will discover which pages you need to review. In this restudy be sure that you really master the principle before you leave it.

L' Envoi

Perhaps you remember that near the beginning of our studies we said, "Let us be on our way together."

We have been on our way together. Sometimes as explorers we have tried to find things out. At other times as investigators we have tried to see the "why" of the facts we have discovered. We have tried to grasp and make ours the results of our discoveries and investigations.

All of these activities have required thoughtfulness and a willingness to try again. To the extent that each of us has possessed or developed that thoughtfulness and willingness to try again—to that extent have these studies been really valuable, and to that extent have they also been pleasant and satisfying.

And now in taking leave of you, your author wishes to use the pronoun *I* instead of the accustomed *we* for a moment.

I hope most sincerely that our work together has accomplished at least four results: I hope it has revealed to you the significance and richness of our language inheritance. I hope that it has lastingly contributed to your skill and interest in the English language. I hope it has indicated some of the ways in which, through language effectively used, you may increase your own happiness and understanding and the happiness and understanding of your fellow beings. I hope, finally, that our work together has enabled you more fully to receive and appreciate the contributions made through language by your fellow beings—both those with whom your contacts are intimate and those whose acquaintance you make by means of books.

If these four goals have been attained, we have indeed "been on our way together," and, what is even more important, you have become increasingly competent to *continue* on your way by yourselves.



SUGGESTIONS FOR THE TWO-YEAR USE OF *Experiences in Thought and Expression*

While certain general suggestions for the employment of *Experiences in Thought and Expression* are given in the Prefatory Letter, it is fitting that somewhat more concrete proposals be offered for such use as the individual teacher or English department may wish to make of them.

In whatever manner the book is used, the author's direct teaching—the explanatory material at the start of chapters and sections as well as that preceding the problems, and the summarizing material following the problems—may well be read orally in class by pupils and teacher. All of this material should be thoroughly discussed by the group.

Most of the *group problems* should be prepared out of class by the pupils and treated in a conversational or round-table manner in class. Likewise, both the *oral problems* and *written problems* will require individual out-of-class preparation by the pupils who will, as a result, speak to their class and submit written compositions to their teacher. In connection with both of these latter types of problems, informal conversation will manifestly have a significant role to play.

During the two or more years classes are using *Experiences in Thought and Expression*, they doubtless will also be reading literature. The literature units may well alternate with those devoted to composition. Frequently, however, closely related units of the composition activity should follow each other without interruption. If one third to one half of each year's time is devoted to literature, it is apparent that the teacher will find it necessary to choose from among the numerous composition problems presented in this book those which he feels will be of especial benefit to his pupils.

Teachers instructing several sections of the same grade will find it possible to avoid an over-burden of paper reading by alternating literature and composition units, as suggested above, and by making, if need be, slight changes in the order of the problems in *Experiences in Thought and Expression* so that not more than two classes will be writing at the same time.

FIRST YEAR

Unit I.—Objective: To assist pupils to apprehend the utility of their work with language and the inherent interest in this work; and to introduce them to their book.

Chapter I.

Unit II.—Objective: To give pupils a clearer insight into what language is and the significant part it plays in all phases of their lives.

Chapter II.

Unit III.—Objective: To inspect with pupils the uses and characteristics of effective conversation and to develop increased skill in informal oral composition.

Chapter III. (In connection with written conversation, consult Chapter VIII, pages 240-244; Chapter IX, pages 327-329; and Chapter XI, pages 365-369.)

Unit IV.—Objective: To observe with pupils wherein more formal speaking differs from conversation, to set up standards for effective speaking, and to inculcate co-operative audience attitudes.

Chapter IV, to "The Criticism of Oral Compositions."

Unit V.—Objective: To erect standards for the criticism of oral composition, to discover effective ways of preparing to talk to a group, and to put to further use the principles that have been developed.

Chapter IV, from "The Criticism of Oral Compositions" to the end.

Unit VI.—Objective: To observe the part writing plays in life in school and out and to help pupils discover and eliminate certain of their written-composition weaknesses.

Chapter V, to "Discovering Some of the Types of Written Composition."

Chapter XII:

a. Introductory section, entitled "What Grammar Is and the Uses We Make of It."

b. Those portions of the structural grammatical studies found on pages 392-423 that seem essential for the particular class.

c. Such of the group and written problems beginning on page 436 as are needed to eliminate usage weaknesses exhibited by pupils in their preceding activities in oral and written composition.

Unit VII.—Objective: To continue the discovery and elimination of specific written-composition weaknesses, with particular reference to improving sentence skills.

Chapter VIII, to the section entitled, "Using Words Which Show Relations and Bridge Gaps between Thoughts."

Unit VIII.—Objective: To continue the discovery and elimination of specific written-composition weaknesses, with particular reference to increasing skill in capitalization and punctuation.

Chapter X:

a. Introduction, "How Capitalization and Punctuation Serve Us."

b. Such of the capitalization problems as appear most needful for the majority of the class.

Chapter XI:

a. Introduction, "The Part Punctuation Plays in Expression."

b. Such of the punctuation problems as appear most needful for the majority of the class.

Unit IX.—Objective: To observe the part letters play in life and to achieve skill in the writing of social letters.

Chapter VI, to "Kinds of Business Letters."

SECOND YEAR

(Units I, II, and III are in the nature of a cumulative review. Therefore, at the teacher's discretion the units may be combined or certain phases of them may be omitted.)

Unit I.—Objective: To establish more firmly in the minds of pupils the importance in life of effective language and to observe again the leading role played by language in almost all human activities.

Chapter I: Introduction and such phases of the group problem as may be re-employed with benefit.

Chapter II: Introduction and such of the group, oral, and written problems as the class may benefit from employing a second time.

Unit II.—Objective: To review the characteristics of productive conversation.

Chapter III: The explanatory and summarizing materials of the chapter and such of the problems as the class will profit from re-employing.

Unit III.—Objective: To re-establish in the minds of pupils criteria for effective speaking, for audience conduct, and for helpful criticism; and to afford further experience in the preparation and delivery of talks.

Chapter IV:

a. The rereading of explanatory and summarizing materials and the re-employment of such of the problems preceding Oral Problem 6 as may be of especial worth to the individual class.

b. Oral Problem 6.

Unit IV.—Objective: To review the part that written expression plays in life; to observe the many kinds of writing man

employs, the subject matter of writing, the rewards of written expression; to develop an understanding of the meaning of originality and imagination; and to make use of the rich opportunity provided for self-expression.

Chapter V:

a. Review to "Discovering Some of the Types of Written Composition."

b. Thorough study of the remainder of the chapter, including two or more weeks devoted to Written Problem 12. (Throughout this unit pupils should be urged to make individual use of Chapters X, XI, and XII.)

Unit V.—Objective: To augment expressional effectiveness by the development of an increased sensitiveness to word choice.

Chapter VII.

Unit VI.—Objective: To augment expressional effectiveness by the discovery and elimination of specific grammatical weaknesses.

Chapter XII:

a. Review of the introduction, "What Grammar Is and the Uses We Make of It."

b. (Optional) The sections having to do with the functions of words and groups of words in the sentence, pages 392-423.

c. Diagnostic test, Written Problem 62.

d. Such of the succeeding group and written problems as the diagnostic test indicates to be needful.

e. Achievement test, Written Problem 87.

f. Group Problem 115.

Unit VII.—Objective: To augment expressional effectiveness by achieving increased skill in sentence structure.

Chapter VIII:

a. Review to "Using Words Which Show Relations and Bridge Gaps between Thoughts."

b. Thorough study of the remainder of the chapter. }

Unit VIII.—Objective: To master the principles of capitalization and punctuation.

Chapter X:

a. Review of "How Capitalization and Punctuation Serve Us."

b. Mastery of the needful portions of the remainder of the chapter.

Chapter XI:

a. Review of "The Part Punctuation Plays in Expression."

b. Mastery of the needful portions of the remainder of the chapter.

Unit IX.—Objective: To develop increased skill in letter writing, with particular emphasis upon business correspondence.

Chapter VI:

a. Review of the chapter to "Kinds of Business Letters," with re-employment of such of the problems as will be of especial value to the particular class.

b. Thorough study of the remainder of the chapter.

Unit X.—Objective: To develop the pupils' ability to organize materials, with particular emphasis upon improved paragraphs and paragraph relationships.

Chapter IX.

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